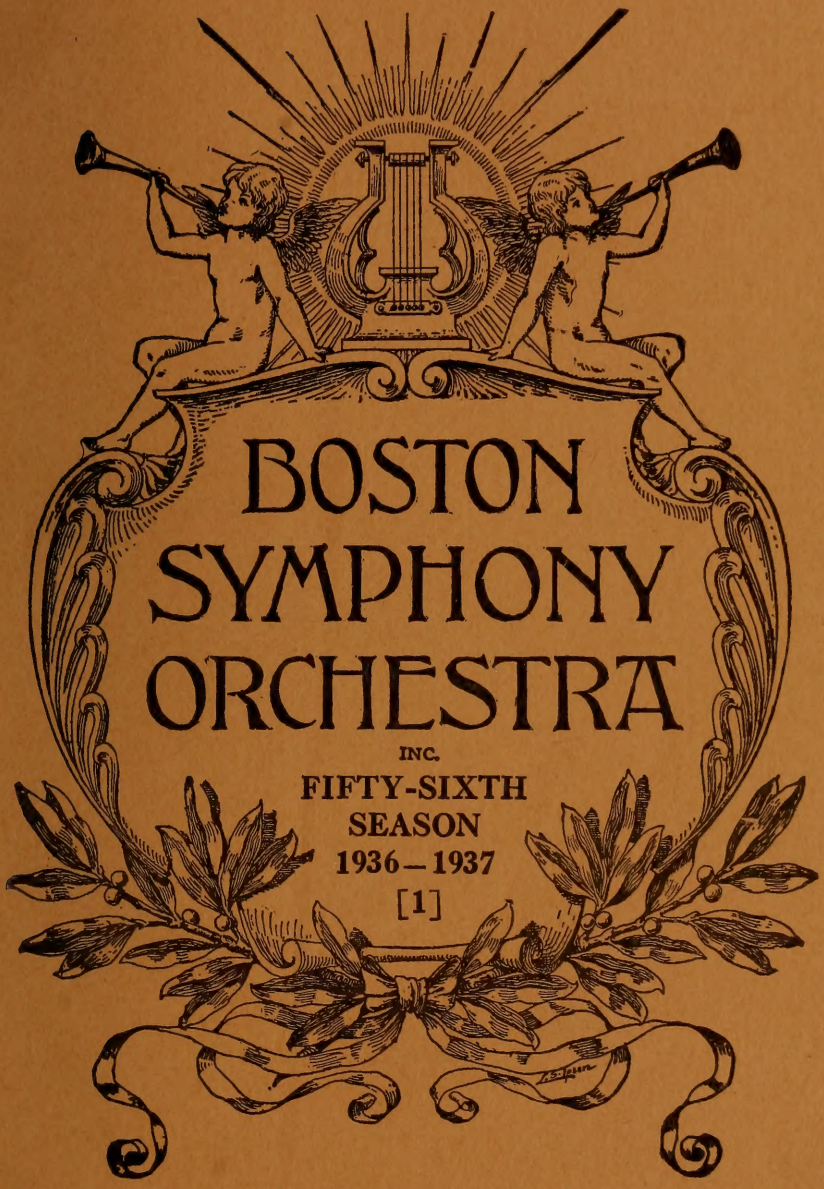New York Programmes

Carnegie Hall

FIFTY-FIRST SEASON IN NEW YORK



BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-SIXTH SEASON 1936—1937

[1]

Thursday Evening, November 19

Saturday Afternoon, November 21

Boston Symphony Orchestra

[Fifty-sixth Season, 1936-1937]

SERGE KOUSSEVITZKY, *Conductor*

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FIFTY–SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *November* 19

AND THE

First Matinée

SATURDAY AFTERNOON, *November* 21

with historical and descriptive notes

By JOHN N. BURK

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NOVEMBER 19, 20, 21

IN THE

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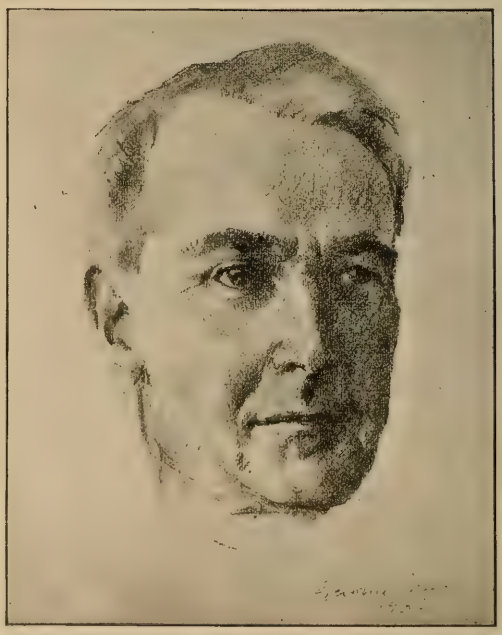
OF

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of the Conductor and Members of the
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By GEROME BRUSH



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Carnegie Hall

FIFTY-FIRST SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST EVENING CONCERT

THURSDAY, NOVEMBER 19

Programme

HAYDN.....Symphony in B-flat No. 102
(the Ninth of the London series)

I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

DEBUSSY.....“La Mer,” Three Orchestral Sketches

I. De l’aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

The music of these programmes is available at the 58th Street Library.

SYMPHONY IN B-FLAT MAJOR, NO. 102

(No. 9 of the London Series) *

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 – he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life – the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts before the present season).

with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.*

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

* Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."

"THE SEA" (Three Orchestral Sketches)*

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918 †

When in 1903–05 Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft‡ of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the sea-shore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence

* *"La Mer"* was first performed at these concerts March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

† Mr. Nicolas Slonimsky, whose passion for accuracy is the good fortune of musical records in general, sends the following correction in the date of Debussy's death: "The S. V. P. Information Bureau of Paris notifies me, in reply to my inquiries, that Debussy died on the 25th, not 26th, of March, 1918. You can also read in Lepine's insipid, but reliable, biography: 'On March 25, 1918, those who bought their evening paper to read the 3 P.M. communiqué, found mingled with war news, the following brief insertion: "Claude Debussy, the composer passed away tonight (cette nuit) at ten o'clock."' All dictionaries, Grove, Hull, Riemann, Moser, Baker and the Encyclopedia Britannica, are manifestly wrong in giving March 26 as the date of Debussy's death."

‡ This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

When first heard (at the Concerts Lamoureux, October 15, 1905), *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as

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authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral Symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the

century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "Barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. " It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the ' Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's " most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the " terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick

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as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicciardi was the immortal beloved, partly on the grounds that one to whom Beethoven could find it in his heart to dedicate so "insipid" a piece as the F-sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST AFTERNOON CONCERT

SATURDAY, NOVEMBER 21

Programme

MOZART.....Symphony in A major No. 29 (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

MESSIAEN.....“Les Offrandes oubliées” (“The Forgotten Sacrifice”), Méditation Symphonique

The Cross — The Sin — The Eucharist

(*First performance in New York*)

STRAUSS.....“Don Juan,” Tone Poem (after Lenau), *Op.* 20

INTERMISSION

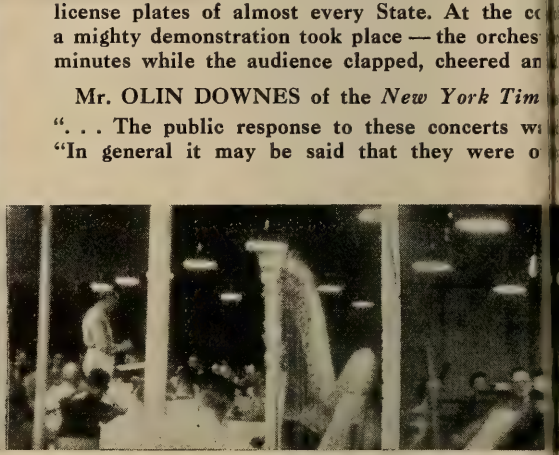
SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

The music of these programmes is available at the 58th Street Library.







Events in the

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Upon a pine-clustered hill in Stockbridge th
hailed the performances of the Boston Symphor
15, and 16). It was an enormous audience wh
marquee tent to the outside benches, to the cl
Emerson Estate. Motors packed the grounds
license plates of almost every State. At the c
a mighty demonstration took place — the orches
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Mr. OLIN DOWNES of the *New York Tim*
". . . The public response to these concerts w
"In general it may be said that they were o

ANY FRIEND OF THE BOSTON SYMPHONY CONTRIBUTES TO A GREAT ACHIEVEMENT

To the Friends of the Boston Symphony Orchestra:

It is generally recognized that there is no Orchestra in the world superior to the Boston Symphony Orchestra. That is something for the Friends of the Orchestra to be proud of, for their generosity has made it possible. This year again presents the opportunity to share in this great success, to create a sense of security for the Orchestra.

Yet the coming year will show an operating deficit, for even with full attendance at the Concerts and revenue from radio and other sources, receipts cannot cover expenses. The Friends of the Orchestra are called upon to supply $90,000 as a contribution to the cost of running the Orchestra this year.

The list of the Friends of the Boston Symphony Orchestra now includes some 1810 members. This membership* is not restricted to Boston only, but may be classified as follows:

istory of a Great Orchestra

KSHIRE Festival

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wholly apart from any others the writer has heard at Summer concerts in America. This was due to three things: to the presence of one of the two or three most distinguished conductors in the world, who gave of his very best; to the qualities of a celebrated symphony orchestra of the same rank, appearing as a unit for the first time outside its concert series of the Winter season; and to the determination on the part of all concerned to spare no pains in preparing the kind of performances which usually are reserved for the climaxes of the Winter season."

THE ACCOMPANYING MOVING PICTURE STILLS OF A MORNING REHEARSAL AT STOCKBRIDGE WERE TAKEN BY MR. BERNARD ZIGHERA OF THE ORCHESTRA.







Boston and vicinity.....	1,591	Ann Arbor, Detroit, Philadelphia, Rochester, Springfield, Washington, Paris and other cities.....	30
Providence and vicinity ...	47		
New York and vicinity....	142		

To enroll as a Friend of the Orchestra, simply make out a cheque or sign a pledge card to Boston Symphony Orchestra, for whatever amount you care to contribute, and mail it to E. B. Dane, Esquire, Treasurer, 6 Beacon Street, Boston. *Gifts to the Orchestra are deductible donations under the Federal Income Tax Law.*

* The schedule for the Symphony Orchestra in 1936–37 includes 107 concerts; 60 outside Boston.

Very sincerely yours,

(s) EDWARD A. TAFT

Chairman, Friends of the Boston Symphony Orchestra

DECEMBER 3 • *annual meeting of the friends*

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

This symphony is scored for the usual string choir, with only two oboes and two horns in addition, and these hardly used except for doubling voices or strengthening chords. Yet countless felicitous touches give the symphony its freshness and charm. Otto Jahn has called it: "Full from beginning to end of cheerful humor and tender grace, and may serve as an example of the way in which a work of art of perfect mechanism and delicate shading may be produced from the simplest materials."

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

"LES OFFRANDES OUBLIÉES" ("THE FORGOTTEN SACRIFICE"), MÉDITATION SYMPHONIQUE

By OLIVIER MESSIAEN

Born at Avignon (France) December 10, 1908

OLIVIER MESSIAEN is numbered among the four composers in Paris who call themselves *"La Jeune France."* The new group gave their first joint concert at the Maison Gaveau, Paris, on June 3 last, and at this concert *"Les Offrandes oubliées"* was played. The concert was under the direction of Roger Desormière, who conducted the Orchestre Symphonique de Paris. This, however, was not the first performance of Messiaen's score. Published in 1931, it was first heard at the "Concerts Straram" on February 19 of that year.*

Upon the printed programme of June 3, the three sections of the score (which are played continuously) were given titles, although no such names appear upon the score itself: *"La Croix, Le Péché, L'Eucharistie."* The score gives the following description:

* *"Les Offrandes oubliées"* has since been played by the Société des Concerts du Conservatoire, Paris; by the International Federation of Concerts, orchestra of the Society, Paris; at the Grands Concerts of Lyon and of Monte-Carlo (it was also given over the radio by the orchestra of the radio station PTT).

"Arms outstretched, sorrowful unto death, on the tree of the Cross you shed your blood. You love us, gentle Jesus, we had forgotten it.

"Driven by folly and the dart of the serpent, in a race breathless, frantic, without release, we were descending into sin as into a tomb.

"Here is the table pure, the source of charity, the banquet of the poor; here is adorable Mercy offering the bread of Life and of Love. You love us, gentle Jesus, we had forgotten it."

It is said that Olivier Messiaen "aims primarily to express with the utmost possible of emotion and sincerity the truths of the Catholic faith." The titles of his other works tend to substantiate this statement. The following have been published: *"L'Ascension," "Le tombeau resplendissant," "Hymne au Saint Sacrement"* (all for orchestra); *"Le banquet céléste," "La Nativité du Seigneur," "Diptyque," "Apparition de l'Église éternelle"* (for organ); *"8 Préludes," "Fantaisie Burlesque"* (piano); *"Trois mélodies"* (voice and piano); *"La mort du nombre"* (soprano, tenor, violin and piano); *"Vocalise"* (voice and piano).

Messiaen is stated to be the son of the poetess Cécile Sauvage, who wrote on his birth *"L'Âme en bourgeon."* He distinguished himself in theoretical studies and likewise in organ at the Paris Conservatory. His principal teachers were Paul Dukas and Marcel Dupré. He has been organist of the St. Trinity in Paris, and professor at the Scola Cantorum, and the École Normale de Musique.

"Les Offrandes oubliées" consists of a slow introduction (*près que lent, douloureux, profondément triste*). This movement, which has been entitled "The Cross," although not in the score, is followed without break by a vigorous and rhythmic middle section (*vif, féroce, désespéré, haletante*), entitled "The Sin."* There follows a soft and peaceful conclusion, "The Eucharist" (*lent, avec une grande pitié et un grand amour*). This portion, which is reminiscent of the introduction, is written for the muted strings.

The unnamed writer of the programme notes for the concert of *"La Jeune France"* in Paris has stated that the music of Olivier Messiaen is based on two principles: "1. Scales limited in the number of their transpositions: chromatic modes, harmonically treated, of a special color determined by the limited number of possible transpositions.† 2. Augmented rhythms: rhythms immediately preceded or followed by their augmentation, which is at times supplemented with a short note (½ of the added unit)." In *"Les Offrandes oubliées,"* the

* Florent Schmitt (in *Le Temps*) admitted his frank preference for *"Le Péché,"* in that it revealed the composer's "profane conception of mysticism." He found it "full of life, of a trepidation finally justified when, at the culminating point, a luxuriant dominant delivers itself, superb and shameless as sin itself."

† These are explained by Nicolas Slonimsky as: "modes symmetrically built so that when the keynote is moved on to the second, third, etc., note of the mode, the intervals follow in the order of the original mode. Thus, the mode based on the alternation of tones and

second of these principles is discernible in rhythmic figures repeated and supplemented. As for the first principle, it may be noted that although the procedure in this score is very chromatic, the color scheme is circumscribed by the absence of free modal transposition. The piece is scored for wood winds in threes, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.

In the following "manifesto" the four who comprise *"La Jeune France"* have stated their aims –

"As the conditions of life become more and more hard, mechanical and impersonal, music must bring ceaselessly to those who love it its spiritual violence and its courageous reactions. *'La Jeune France,'* reaffirming the title once created by Berlioz, pursues the road upon which the master once took his obdurate course. This is a friendly group of four young French composers: Olivier Messiaen, Daniel-Lesur, Yves Baudrier, and André Jolivet. *'La Jeune France'* proposes the dissemination of works youthful, free, as far removed from revolutionary formulas as from academic formulas.

"The tendencies of this group will be diverse; their only unqualified agreement is in the common desire to be satisfied with nothing less than sincerity, generosity and artistic good faith. Their aim is to create and to promote a living music.

"At each concert *'La Jeune France,'* assembling an unbiased jury, will cause to be performed in the measure of its means one or several works characteristic of some interesting trend within the bounds of their aspirations.

"They also hope to encourage the performance of the young French scores which have been allowed to languish through the indifference or the penury of official powers, and to continue in this century the music of the great composers of the past who have made French music one of the pure jewels of civilization."

~

The following programme was given by *"La Jeune France"* at the Maison Gaveau, Paris, on the evening of June 3, 1936:

Comments on the Composers and Their Works

Hymne au Saint-Sacrement Olivier Messiaen
Raz de Sein Yves Baudrier
(First performance)

semitones, used by Rimsky-Korsakov in 'Sadko,' is capable of only two 'transpositions'; the nine-tone scale, used by Alexander Tcherepnin, which consists of a thrice repeated series of semitone-tone-semitone, is capable of three transpositions; STSSTSSTS, TSSTSSTSS, SSTSSTSST, where S stands for Semitone, and T for Tone. Modes of equal division of the octave, such as a whole-tone scale the sesquitonal scale (diminished seventh chord arpeggio), and, of course, the dodecuple (chromatic) scale, are obviously incapable of any transposition inasmuch as each one of such scales consists of a sequence of identical intervals. Our major scale on the other hand, being asymmetrical, can, by transposition of its tones, be presented in seven different modes. It must be emphasized that 'transposition' here is used in the sense of a change of the relative order, not in the sense of modulation."

Suite Française Daniel-Lesur
Danse Incantatoire André Jolivet
(First performance)
Cinq Interludes pour 4 Cors Daniel-Lesur
Les Offrandes oubliées Olivier Messiaen
Ballade pour Piano et Orchestre Germaine Tailleferre
Soloist: Ricardo Viñes
Chant de Jeunesse Yves Baudrier
(First performance)

Florent Schmitt, evidently amused at the appearance upon the programme of Germaine Tailleferre (who once was of that group called, in 1919, and not of their own volition, *"Les Six"*), wrote of the affair: "This first contest of the *'Jeune France'* of 1936 mustered, under the banner of a not less youthful veteran, Mme. Germaine Tailleferre, erstwhile *'six'* and one of the most combative of them, everything from the most academic traditionalism to the most disheveled revolt, a grouping of works as unlike as such a promiscuity, necessarily arbitrary, could be expected to produce." *

Suzanne Demarquez wrote of this concert in *La Revue Musicale* (July-August, 1936):

" *'Jeune France'!* Some have found this title rather ambitious. Perhaps they suspected the real intentions of the four founders; for my part I should by no means do Olivier Messiaen, Yves Baudrier, Daniel-Lesur, André Jolivet the injustice of believing them capable of imagining themselves the sole representatives of young France. Moreover, their concert would have been sufficient to dissipate all suspicion. These four have created no chapel, no unsanctioned æsthetic, no work of a new order; nothing could be more dissimilar than their four temperaments and the music resulting. No, I believe that they have come together for the genuine purpose of entrenching themselves, aiding each other, proving to others and to themselves that their youth, their sincerity and their faith are the true bonds which hold them together. Time is the test of such movements."

Roger Vinteuil, reporting the same concert in *Le Ménestrel* for June 12, said of Messiaen's *"Les Offrandes oubliées"* that it possesses "a mysticism, ardent, lofty, reflective, expressed in a language subtle in its purity." He added – *"il a l'élan d'une prière."* M. Vinteuil thus characterized the other three composers: He called Jolivet "particularly combative and vigorous"; Daniel-Lesur – "the temperament of a clear and incisive logician, scrupulously firm and clear in his writing"; Baudrier – "disdainful of orchestral coloring, he shows us in his *'Chant de Jeunesse'* that optimism and faith are not dead in youthful hearts."

**Le Temps*, June 27, 1936.

"DON JUAN," Tone Poem (after Nicolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *"Aus Italien,"* and a "Tone Poem" — "Macbeth." He had ready for his Weimar audience at the second concert of the season (November 11) a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition.

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, even finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music – at first a portrait of the impulsive and fiery hero of Lenau – a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought

and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Second Pair of Concerts

Thursday Evening, January 7

Saturday Afternoon, January 9

. . . *Announcement* . . .

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, and with Jascha Heifetz as soloist, will give a concert in Carnegie Hall for the benefit of the Orchestra's Pension Fund.

This will be the first Pension Fund concert to be given by the Boston Symphony Orchestra in New York. It will take place on Wednesday Evening, February 10.

1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924.* Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation (wood winds in twos, three trumpets, three trombones, timpani and strings suffice). The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without

*The Fifth Symphony, in its final form, was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and there were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, and October 16, 1936.

saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening – a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instru-

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficient integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movement. The composer's intentions are subsequently revealed in his letter (quoted on page 26), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

ments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."



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CONCERT SCHEDULE

FOR THE BALANCE OF NOVEMBER AND DECEMBER

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Tuesday	Evening	Nov. 24 at 8.15	Metropolitan Theatre	Providence
Thursday	Evening	Nov. 26 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 27 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 28 at 8.15	Symphony Hall	Boston
Monday	Evening	Nov. 30 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 4 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 5 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 7 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 8 at 8.15	Elmwood Music Hall	Buffalo
Wednesday	Evening	Dec. 9 at 8.30	Masonic Temple	Detroit
Thursday	Evening	Dec. 10 at 8.15	Hill Auditorium	Ann Arbor
Friday	Evening	Dec. 11 at 8.30	Museum of Art	Toledo
Saturday	Evening	Dec. 12 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 13 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 19 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 22 at 3.00	Symphony Hall	Boston
Thursday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston



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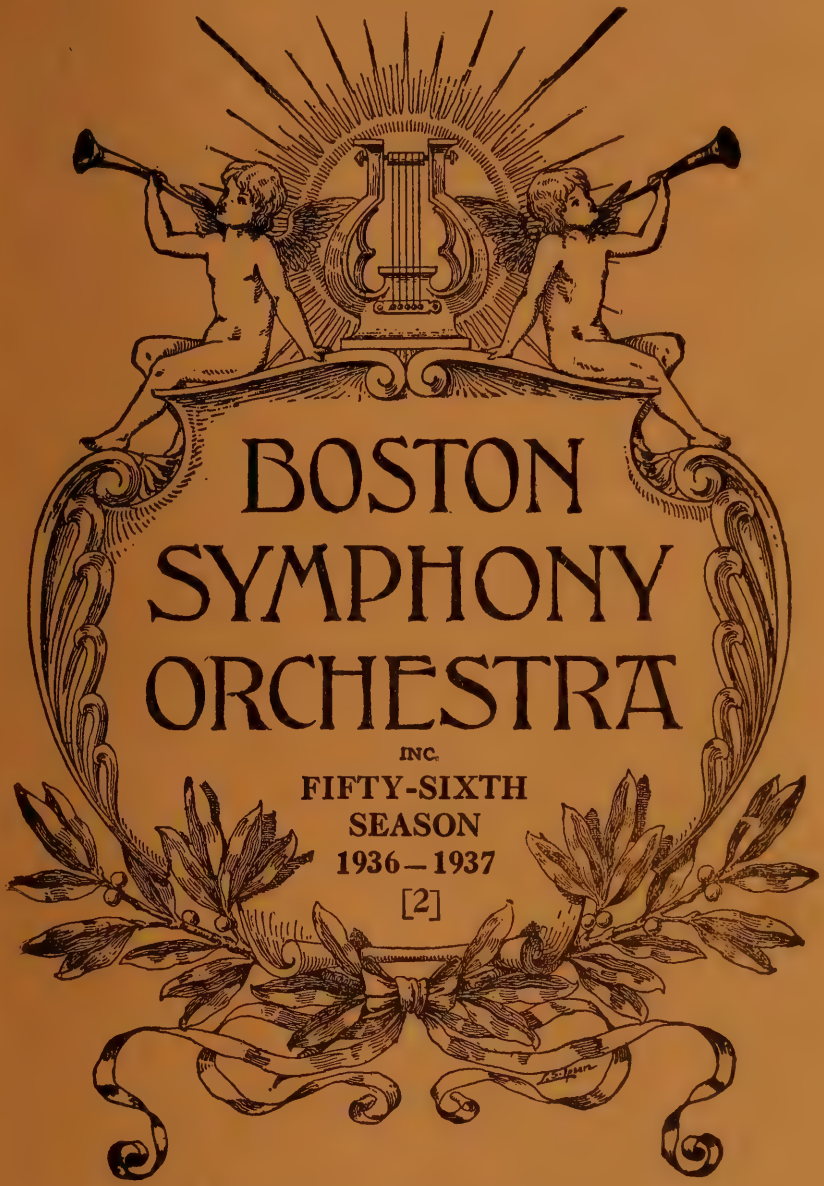
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FIFTY-FIRST SEASON IN NEW YORK



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INC.

FIFTY-SIXTH SEASON

1936—1937

[2]

Thursday Evening, January 7

Saturday Afternoon, January 9

Boston Symphony Orchestra

[Fifty-sixth Season, 1936–1937]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

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BURGIN, R. *Concert-master* THEODOROWICZ, J.
ELCUS, G. GUNDERSEN, R.
LAUGA, N. KASSMAN, N.
SAUVLET, H. CHERKASSKY, P.
RESNIKOFF, V. EISLER, D.

HANSEN, E. LEIBOVICI, J.
MARIOTTI, V. PINFIELD, C.
FEDOROVSKY, P. LEVEEN, P.
TAPLEY, R. KRIPS, A.

KNUDSON, C. MAYER, P.
ZUNG, M. DIAMOND S.
BEALE, M. DEL SORDO, R.
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GIRARD, H. DUFRESNE, G.
JUHT, L.

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BLADET, G.	DEVERGIE, J.	VALERIO, M.	PANENKA, E.
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		Eb Clarinet	

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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *January* 7

AND THE

Second Matinée

SATURDAY AFTERNOON, *January* 9

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIRST SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND EVENING CONCERT

THURSDAY, JANUARY 7

Programme

CLEMENTI Symphony in D major
(Revised by ALFREDO CASELLA)

I. Andante sostenuto; Allegro vivace
II. Larghetto cantabile
III. Minuetto pastorale
IV. Finale: Allegro molto vivace

(First performance in New York)

RAVEL "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

INTERMISSION

BRAHMS Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Please note that the next concert of the evening series will take place on Friday, February 12.

The music of these programmes is available at the 58th Street Library.

SYMPHONY IN D (NO. 2)

By MUZIO CLEMENTI

Born in Rome, 1752; died at Evesham, Worcestershire, England, March 10, 1832

(Revised by ALFREDO CASELLA)

Born in Turin, July 25, 1883

THIS symphony was first performed in London in 1819 (January 1 or March 1). It disappeared, together with the other symphonies of Clementi's maturer years, at the composer's death. The manuscript of this symphony (and three others) turned up in London in 1917. They were acquired by the Library of Congress at Washington. Alfredo Casella has restored the symphonies in D major and in C major for publication and performance. In the case of the D major symphony, he has been able by careful piecing together to preserve the original orchestration and notation virtually intact. Mr. Casella performed the lost symphony at the Augusteo, Rome, in January, 1936. It had its first American performance under Serge Koussevitzky's direction in Boston, December 4, 1936.

Clementi has long been known as an Anglicized Italian who wrote sonatas and sonatinas innumerable; who left a monument of pedagogy in the one hundred progressive studies for the aspiring pianist, which he called the *"Gradus ad Parnassum."* The discovery of the four symphonies a hundred years after their time reveals his art in a new aspect. The loss and restoration of the manuscripts makes a tale as interesting as the remarkable career of the composer himself.

Muzio Clementi was one of those rare musicians who, beginning his career as a childhood virtuoso, survived to enjoy a vigorous old age, and lived to span extensively the art of two centuries. He was born to the harpsichord style of Scarlatti, developed the pianoforte from its early to its perfected state, finally gave a prophetic impulse of romance to his art, while preserving its old beauty of symmetry. Two incidents in the life of Clementi will picture the extent of the road which he travelled. The first is in the year 1781, when the young man of twenty-nine matched his powers with those of Mozart, four years his junior, as the two exhibited their skill before the Emperor of Austria. The second picture falls forty-three years later in London. Franz Liszt, aged thirteen, played for a circle of artists, executing a concerto of Hummel upon an Erard pianoforte to the delight of the aged Clementi who, as a manufacturer of pianos, rejoiced in the fine instrument and its talented player.*

* To breach the years once more, it may be noted that Miss Myra Taylor, once the serving woman of Clementi on his English estate, was still living in 1908 and remembered witnessing his death (thus did one in our century know one who knew Mozart).

The name of Clementi was for many years rather exclusively associated with the technical development of the pianoforte. The instrument itself was a crude innovation in the days of his apprenticeship (Mozart gaily noted that in the famous contest before Emperor Joseph, three keys of the piano assigned to Clementi persistently stuck). Clementi travelled over Europe, rivalling the best players of the day with his exhibitions of skill. His sonatas, then in high vogue, were models of the form. When age stiffened his fingers, he still improved his art and his fortune by teaching, by manufacturing pianos, by publishing music. In pursuit of the music of Beethoven, he journeyed to Vienna and carried back the English rights after direct barter with the master himself. He consorted with Haydn, rivalled Haydn and Beethoven in popularity as a symphonist. He outlived Beethoven by five years, was keen and active almost to the last, composing symphonies even into his seventies for performance by the Philharmonic Society in London. Long after he had ceased to appear in public as a pianist, he planted the seeds of a new era in such pupils of a coming century as Meyerbeer, Cramer, and Field (as a teacher he received a guinea an hour — a handsome fee in those days). It was in the talented young Irishman, John Field, that he fairly launched the romantic school and brought forth a precedent for the nocturnes of Chopin. Typical of the kind of esteem in which Clementi was held in his own time is the statement of an anonymous writer for the *Quarterly Musical Magazine* of 1820 who said: "We have heard Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the continent, who had had no opportunity of receiving personal instructions from Clementi, declare that they had formed themselves entirely on his works." * He left about 100 sonatas, sixty of them written for piano solo. Dannreuther calls him "the first completely equipped writer of sonatas." His was the veritable crystallization of the form, deriving from Domenico Scarlatti, in line with Emmanuel Bach, fully aware of Mozart and Haydn, and Beethoven. Some of the last sonatas are believed to be symphonies rewritten, the symphonies themselves lost or destroyed by the composer.

The fame of Clementi in his later years centered upon the symphonies to which he gave almost exclusive attention from about 1785

* Beethoven is said to have held Clementi's sonatas in high regard — a number of them stood on the shelves of his meagre library. But Czerny tells us that he once suggested to Beethoven the music of Clementi as good training for his nephew Karl. " 'Yes, yes,' said he, 'Clementi is very good.' He added laughingly, 'For the present, give Karl the regular things, so that after a while he may reach the irregular.' After such conceits, which he was in the habit of weaving into nearly every speech, he used to burst into a peal of laughter. Since irregularities used to be charged against him by the critics in his earlier days, he was wont often to allude to the fact with merry humor."

When Clementi visited Vienna the two stood on ceremony; each waited interminably for the other to make the first call, until Beethoven at last capitulated.

until 1824. These were performed from the manuscript at the "grand professional concerts" at Hanover Square, and by the London Philharmonic Society from its foundation in 1813. On several occasions, his symphonies were played in Paris, in Munich, or at the Gewandhaus in Leipzig, meeting generally in each city with great success. Their vogue in London was only temporarily overshadowed by the visits of Haydn in 1791 and 1794. Clementi's pupil August Alexander Klengel could confidently point out, in an open letter of retort to an adverse criticism from Paris, that the symphonies of his master were commended by such as Viotti, Cramer, Dragonetti, as the finest written after those of Haydn or Mozart.

Due to the fact that these symphonies were never printed (save for the two early works published in 1786 as Op. 18), they dropped from public knowledge and for nearly forty years after his death nothing was heard of them. In 1871 some fragmentary manuscripts came into the possession of the British Museum, these including an introduction and first movement to a Symphony in D major. Shortly before the war, these manuscripts came under the scrutiny of those relentless French scholars Théodore de Wyzewa and Georges de Saint-Foix, who, finding in them true signs of genius, matched by similar qualities in Clementi's later pianoforte works such as the finer sonatas and the *"Gradus ad Parnassum,"* came to feel that the world might have lost a priceless musical treasure. Their hopeful curiosity was probably considerably piqued by the rapturous newspaper comments upon the symphonies in Clementi's day, and by the statement attributed to Clementi that he intended them as his "testament to posterity." Clementi had obviously foresworn his style of facile brilliance, typical of a large part of his piano works, to develop from about the year 1800 a new depth and creative insight in the larger symphonic form. The two Frenchmen went so far as to compare the manuscript movement in the British Museum favorably with the "Seventh or Eighth symphonies of Beethoven." This statement was made in an article contributed to the *Musical Times* of May 1, 1914. The writers were much mystified by this disappearance of the manuscripts of a practical man of affairs whose estate was left in good order, all of his manuscript scores being bequeathed to his widow. They made a search of England, and applied to those orchestras in Munich, Leipzig and Paris where the symphonies had been played.

"The mystery is the more strange," they wrote, "since we are considering not some poor and obscure musician of the days of Handel, but a master of world-wide reputation and honor who died as late as 1832 as the owner of considerable property within a moderate distance of London. After two years of fruitless investigation, we take this opportunity of addressing ourselves directly to the English public.

Perhaps our inquiry may have the good fortune to meet the eye of some reader who knows of the existence of a manuscript score of Clementi's symphonies, or who may remember having heard something about them. The discovery of these last works should, we feel sure, be of the greatest importance for the history of European music and especially for the history of music in England."

There seems to have been no direct result from this appeal, perhaps on account of the distraction of the World War. In 1917 Dr. William H. Cummings, a musicologist, died and left a number of Clementi manuscripts which were sold at public auction in London and thus acquired through the efforts of Carl Engel for the Library of Congress at Washington, D.C. Georges de Saint-Foix, writing a long and invaluable article on Clementi in the *Musical Quarterly* of 1923, very evidently had not heard of the discovery of the Clementi manuscripts.* When the news reached him he seems to have lost no time in journeying to America and examining them. He wrote a full report in the *Revue de Musicologie* in 1924.† He found the bulk of four symphonies, but each of them with portions missing. The mystery of the disappearance of the manuscripts at the settlement of Clementi's estate was apparently solved. In a word, they were more than unpresentable: they were in a state of great disorder. These manuscripts, the supreme legacy to the world of an orderly and practical man of affairs, were a jumble and a chaos of sheets, according to Saint-Foix "unclassified, often undecipherable, covered with erasures, suppressions, changes." Although these symphonies must have been put into performable shape by their composer, and so performed, they were subjected to constant revision, even rewritten in different keys (the symphony here played was performed at Leipzig in 1822, transposed into the key of C major!). Saint-Foix reached the conclusion that Clementi "could never have considered one of them completed." Or in the words of Casella, contemplating the manuscripts, Clementi was "an artist perpetually unsatisfied." The previous opinion that he had written as many as twenty symphonies in his later years, based upon the frequent legend "new symphony," or "new symphonia" found in the printed programmes of London or Leipzig, is now altered. Many of these "new" symphonies were in fact old ones revised or transposed. Saint-Foix estimates ten full-length symphonies in the years of his ripest period – between 1813 and 1824. Casella considers that from 1804 he devoted all his powers to no more than six.

The ways of the human race can at times be surprisingly deliberate. It was not until seventeen years after the discovery of the symphonies that any step was made to lift them from the world of scholarly re-

* M. de Saint-Foix's teacher and co-scholar, Théodore de Wyzewa, had died in 1917.
†Also printed in *Revista Musicale Italiana*, 1924.

search to the world of performance. It was none other than the musical zeal and the accomplished hands of Alfredo Casella that at last brought this about. This devoted and arduous restorer of his country's musical past has thus filled a woeful gap in the Italian symphonic succession, from which the century past had had precisely nothing at all to set beside the illustrious Germanic line. Casella, who confesses to have long nurtured a "passionate interest" in the music of Clementi, visited Washington in October, 1934, and gave a week to the study of the manuscripts. Each of the four symphonies needed some filling in, not one of them having a complete first movement. Yet all four, as Casella has pointed out, "are capable of faithful restitution." * The first, in C major, and the second, in D major, have been, under his careful ministrations, restored, performed, and published. The C major Symphony was conducted by him at the Teatro di Torino, Turin, in December, 1935. The second in D major, also after a century of silence, was heard once more when Mr. Casella conducted it at the Augusteo in Rome, in January, 1936. This Symphony can be identified as one of two first performed in London in 1819 (January 1 and March 1).†

After describing the considerable piecing together involved in making the First Symphony in C major a complete whole,‡ Mr. Casella writes of the Second in D major: "I did not encounter the same difficulties, for Washington possesses the full manuscript, excepting the introduction and the opening of the first allegro." These missing first pages Casella identified as a fragmentary manuscript in the British Museum inscribed *"Sinfonia 4ª per Grande Orchestra"* — an introduction in D minor, leading into the beginning of the exposition, in D major. By joining the two fragments, the symphony became complete. Mr. Casella, in sharp defense of his action, attacked the statement of M. de Saint-Foix to the effect that the fragment in London "could not, as it stood, possibly have served as an introduction to this symphony." "It is worth noting," Mr. Casella retorted, "that if the various musicologists who have occupied themselves with this symphony had been endowed with a greater perspicacity, they would have easily guessed even from the bare thematic catalogue added by Saint-Foix at the end of his article in the *'Revista'* of Turin — that the missing

* *"Les Symphonies de Muzio Clementi," La Revue Musicale,* March, 1936.

†One of them was offered to the firm of Breitkopf and Härtel in Leipzig by Clementi's firm, and the description of the score in the letter tallies in the main with the Washington manuscript: the *"Larghetto cantabile* in G major" is mentioned, the *"minuetto Pastorale* in D," the *finale,* common time, in D. The Symphony was performed at Leipzig in 1822, transposed into C major.

‡The first movement had to be restored from the clues of a single violin part. Of the finale there were two versions — both fragmentary. To combine them into a single whole was a perplexing puzzle.

pages of this symphony were none other than the introduction and fragment of an allegro at the British Museum. I had the pleasure of fully confirming my supposition to this effect by a visit to the Museum last May. The manuscript of this symphony, then, is complete to the last detail, and entirely ready for performance."

The first movement, as pieced together by its Italian restorer, consists of a grave introduction *andante sostenuto,* in D minor, leading into the main body of the movement *allegro vivace* in the major key. The second movement, *larghetto cantabile* in G major, presents its initial theme in the first violins, to an accompanying voice from the seconds, in triplets. In the course of the development, the composer resorts to a canon which, after eight measures of strict procedure, progresses by free imitation. The *minuetto pastorale (allegretto vivace)* is set forth with a free amplitude unwarranted by classical tradition. There are no repeats and no defined trio, but in its stead an episode (introduced by a crescendo of the timpani) closely related to the principal matter in hand.* The finale is an *allegro molto vivace (quasi presto),* its last three pages *sempre più animato e festoso,* recalling the "powerful effects" referred to in a notice of 1819. The Symphony, like its mates, is scored for wood winds in twos, two horns, two trumpets, three trombones, timpani and strings.

The Third Symphony, which is unnumbered, but probably of 1824, is called the "Great National" Symphony, a curious score introducing the melody "God Save the King," worked in counterpoint. It is complete, save for part of the first movement which, according to Mr. Casella, could be easily supplied. The Fourth Symphony has no remnant of its first movement except the last page. Mr. Casella has stated his intention of comparing the Washington manuscript with the principal fragment in the British Museum — an introduction and first movement in D major. If they belong together, still another symphony can be "saved from oblivion."

This musician sums up the symphonist as here revealed: "A fundamentally classic spirit, severely trained, and the possessor of a truly exceptional constructive and polyphonic technique, Clementi in these symphonies aims visibly to renew the great classic heredity with the new aspirations of the century. And this profoundly Italian genius happily achieves this synthesis. In these works we find a new and more potent assertion of the music, at once grandiose and witty, tragic but more often serene, of his best piano sonatas."

* M. de Saint-Foix calls attention to the presence of another minuet, and the notation in Clementi's writing over the *minuetto pastorale* "abridged for another symphony in D."

"DAPHNIS ET CHLOÉ" — Ballet in One Act — Orchestral Fragments *

Second Series: "Daybreak," "Pantomime," "General Dance"

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875

From the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloe" until the season of 1912, when it was mounted in June at the Châtelet in Paris, Pierre Monteux conducting, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported. Meanwhile, the score had been published by Durand in the previous year, and the music, at least that part of it which is contained in the First Suite, was performed at a Châtelet concert, Gabriel Pierné conductor, on April 2, 1911.

Whatever its intrinsic qualities, the success of *"Daphnis et Chloé"* as a ballet was impaired by a gathering storm within the company, a strain of cross purposes in which it was directly involved. Mme. Romola Nijinsky, in her fascinating life of her husband †, relates circumstances of this dissension (and others) with every appearance of honest detachment. Michel Fokine's conception of "Daphnis and Chloe" came to be matched directly against Nijinsky's revolutionary experiments in Greek classicism as essayed by the young dancer in visualizing Debussy's *"L'Après midi d'un Faune."* The result was Fokine's resignation as the illustrious choreographer of the company. The subtle and conniving hand of the jealous Diaghileff is discerned in this event by Mme. Nijinsky. So far as he was concerned, she writes, "Fokine had become too dominant. Diaghileff never liked this, and, in all his artistic career, as soon as an artist attained a supreme position, he tried to pull him down. Because there must be only one reigning power, and that should be Sergei Pavlovitch Diaghileff. Yes, certainly he was interested in bringing forward a new *maître de ballet* to further a new school of choreography, but the other motive was always there behind. He made Bakst, and dropped Roerich and Benois for him. He raised Stravinsky and played him off against Prokoviev. He launched Massine and changed him for Dolin, Lifar, and others. And thus Bakst was cast away for Larionov."

* The Second Suite was performed in Boston for the first time by this orchestra, December 14, 1917 (Dr. Karl Muck, conductor).

† "Nijinsky," by his wife, Romola Nijinsky (Simon and Schuster, 1934).

Diaghileff was only too ready to listen to the youthful, but eager and challenging ideas of Nijinsky on Greek stylization and posture. There had been Fokine's *"Narcisse,"* based upon Imperial Ballet traditions of classical art, and with "Daphnis and Chloe" Fokine was now working on similar "decadent" lines. To Nijinsky, hitherto nothing more than a brilliant executant, he gave Debussy's "Faun" to design, and Nijinsky worked upon his bold schemes with characteristic pains and intensity, teaching entirely unprecedented steps and gestures, based upon ancient bas-reliefs, calling constant and cruelly exacting rehearsals. Fokine, who had not even been told of these encroaching activities until they were but too evident, was at work upon three new productions for the pending season in Paris: *"Tamara," "Dieu Bleu,"* and *"Daphnis et Chloé."* The reception of the first two, at the season's opening in the middle of May, was lukewarm, and as the date for *"Daphnis et Chloé"* drew nearer, he found that he was not allowed a sufficient number of rehearsals. "He asked Diaghileff for more rehearsals, but Diaghileff refused, saying that the troupe was already so much overstrained that they could not stand any more rehearsing. Three days before the *première* Sergei Pavlovitch (Diaghileff) suggested that they abandon 'Daphnis' entirely. Fokine begged for the three days, although he knew six or eight rehearsals were imperative. The choreography was extremely complex, particularly in the last scene, where groups of dancers rush in and out, and finally move to a reassembled climax. 'Daphnis' had to be rehearsed even on the day of its first performance. Fokine was irritated and nervous. He had the feeling that his position as a *maître de ballet* was being undermined. He heard more news about *'Faune.'* Rumors were on foot that something utterly new was in formation. Nijinsky, as always, complied to all that Fokine requested of him, and gave an exquisite performance of a Greek youth in 'Daphnis.' But, in spite of this, the ballet itself failed to obtain a permanent success in the repertoire. Not one of the three novelties choreographically attained the standard of *'Carnaval'* or *'Spectre.'* "

The relations between Nijinsky and Fokine became strained to the breaking point, and instead of relieving the tension, Diaghileff aggravated it. Fokine left the company before the end of the season.

The ballet was produced in London, June 9, 1914 by the Russian Ballet at the Drury Lane Theatre. Fokine (then reinstated in the company) mimed Daphnis, and Mme. Karsavina, Chloe. Pierre Monteux conducted.

The Second Suite is thus identified with the ballet itself:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs.

Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloe."

SYMPHONY IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends

in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Brahms cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way – a vision that I still have, although I wonder whether it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them!" Brahms, as we shall see, was right in fearing that his symphony would scarcely take its first hearers by storm.

In these weeks of doubt, Brahms must have been heartened by the knowledge that one of his friends at least divined the essential beauties of his Fourth Symphony. It was Elisabet von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those points which perplexed her. When Frau Herzogenberg at last heard the symphony (by the Berlin Philharmonic under Joachim, January 1886), she wrote of her final preference for the *Andante.*

"It is one of the most affecting things I know, and, indeed, I should choose this movement for my companion through life and in death. It is all melody from first to last, increasing in beauty as one presses forward; it is a walk through exquisite scenery at sunset, when the colors deepen and the crimson glows to purple."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing

slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood-wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood-wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modu-

lation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

THE BOSTON SYMPHONY ORCHESTRA'S PENSION FUND

In 1903 there was founded by the members of the Boston Symphony Orchestra the first orchestral pension institution in the United States. Active in this organization were the members themselves, encouraged and assisted by Wilhelm Gericke, Henry L. Higginson and Frederick P. Cabot.

In the past thirty-four years, the accumulations in this Fund from gifts, legacies and other sources have amounted to somewhat over $200,000, and last year more than $20,000 was distributed among seventy-two retired members of the Orchestra or their widows. The sums available for distribution as pensions are derived from the income of the Pension Fund investments, from the dues of the members of the Orchestra themselves, and from the proceeds of special Pension Fund Concerts.

The importance and in fact the necessity to the Pension Institution of procuring every year through one source or another sufficient cash to meet the current requirements of outstanding pensions is obvious. And those who are interested in the fortunes of the Orchestra and in providing the protection of pensions for its retired players are reminded of the opportunity to contribute either toward current pension requirements or through bequests to the Pension Institution.

The first Pension Fund Concert by the Boston Symphony Orchestra in New York City will be given in Carnegie Hall, Wednesday Evening, February ten.

The programme is announced on page two.

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND AFTERNOON CONCERT

SATURDAY, JANUARY 9

Programme

FOOTE.....Suite in E major, *Op.* 63, for String Orchestra

I. Prelude
II. Pizzicato and Adagietto
III. Fugue

MACDOWELL.....Concerto for Pianoforte and Orchestra, No. 2, in D minor, *Op.* 23

I. Larghetto calmato
II. Presto giocoso
III. Largo; Molto allegro

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

The music of these programmes is available at the 58th Street Library.

SUITE, E MAJOR, *Op.* 63, FOR STRING ORCHESTRA

By ARTHUR FOOTE

Born at Salem, Mass., March 5, 1853

THIS suite was composed in 1907, but with a different second movement – the "Pizzicato" having been added in 1908. The first performance was given at the Boston Symphony concerts, Max Fiedler conducting, on April 16, 1909. The work was published in that year with a dedication to Mr. Fiedler. It was also performed at these concerts April 8, 1921, and April 3, 1925.

The following description of the score was furnished by Mr. Foote when the suite was first performed.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

Arthur Foote is numbered among the New England composers who took their first musical instruction under John Knowles Paine at Harvard College. After graduation he studied organ and piano with B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he has appeared publicly on many occasions. But his principal interest has always been in the realm of composition. His list of works is considerable, including besides orchestral scores a large amount of chamber music: Violin Sonata in G minor (1890); Piano Quartet (1891); String Quartet (1894); Quintet (1898); Piano Trio (1909). His songs, which have enjoyed a considerable popularity, almost reach the number of 150. There are several works for chorus and orchestra, notably "The Farewell of Hiawatha," "The Wreck of the Hesperus," and "The Skeleton in Armor"; also music for chorus with piano accompaniment or *a capella,* showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

Orchestral works which have been performed at these concerts are: the overture, "In the Mountains"; Suite for strings in D major, No. 2;

Symphonic Prologue, "Francesca da Rimini"; Suite in D minor; Four character pieces; and "A Night Piece" for flute and strings.

In "Our American Music," John Tasker Howard makes this estimate of the man and his music:

"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music' puts it, 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas — Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns, and their artistic parent, John K. Paine. He has seen the musical idols of one period after another thrown down and broken. Why, in his later years, should he become excited over Schoenberg or Stravinsky? As an early devotee of Brahms and Wagner, he had his fill of innovations in his youth. He at least has the satisfaction of knowing that confidence in his early Gods was well placed."

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CONCERTO NO. 2, D MINOR, FOR PIANOFORTE AND ORCHESTRA, *Op.* 23

By EDWARD MACDOWELL

Born in New York, December 18, 1861; died there January 23, 1908

WHEN Edward MacDowell went to Europe to study piano at the age of fifteen, he had no other aim than to become a virtuoso, and with this purpose worked for two years at the Paris Conservatory, and two more (with Carl Heymann) in the Conservatory at Frankfort. He acquired a skill sufficient to meet the pressing problems of livelihood by giving lessons of his own, and at length reached the point where he became an effective interpreter of his own music upon the concert platform. As a student no one had thought of him as a composer. Even from childhood he had been in the habit of improvising, or privately noting his musical thoughts, just as he had been in the habit of making very clever sketches of people and things about him. As he remarked later of his earliest compositions, written on the train between Frankfort and Darmstadt, where he gave lessons, "I would not have changed a note in one of them for untold gold, and *inside* I had the greatest love for them; but the idea that anyone else might take them seriously had never occurred to me." MacDowell is described by those who knew him as a constant dreamer, quiet-mannered, and shy, publicly diffident though personally sociable. Surely not the pattern for a virtuoso. That he attained a very considerable proficiency as a pianist was probably due to a combination of sound musical instincts and an exceeding conscientiousness and perseverance.

It was Joachim Raff, head of the Conservatory at Frankfort, who first urged him to look toward the creative side of his art. Raff goaded him into completing a concerto, and sent him in 1882 to Liszt at Weimar with the new manuscript (the First Piano Concerto) under his arm. Liszt praised the work with comforting enthusiasm, especially commending the boldness and originality of harmonic treatment.* This benefactor of musical youth at once arranged for MacDowell to play his first "Modern Suite" for the piano at a musical convention in Zurich. Stimulated by this sudden, if passing public attention, MacDowell mingled still more composition with his teaching in the ensuing years.

He returned to America in the summer of 1884 to marry his former pupil at Frankfort, Miss Marian Nevins, and the young couple at once sailed for London. There MacDowell was so impressed by Shakespearean performances of Henry Irving and Ellen Terry that he drafted a pair of Symphonic Poems, "Hamlet and Ophelia," and also

* Fourteen years before, another obscure young man had sought Liszt out, submitting a piano concerto of his own, and receiving warm encouragement. It was Eduard Grieg.

sketched another, which was to be called "Beatrice and Benedick." This last was destined to become the nucleus for the scherzo of the Second Piano Concerto. Settling in Germany once more, he worked upon the concerto in Frankfort in the winter of 1884–85, and completed it later in 1885 at Wiesbaden.

MacDowell, whose music was finding increasing recognition on both sides of the ocean, returned to America in 1888, and on March 5 of the following year played in the first public performance of the Second Concerto at Chickering Hall, New York, with the orchestra of Theodore Thomas. Tchaikovsky's Fifth Symphony had its first American performance at the same concert, but such an impression did the young man make with his exciting score that Henry E. Krehbiel was intrigued into writing that he had "derived keener pleasure from the work of the young American than from the experienced and famous Russian." MacDowell performed his concerto at a Boston Symphony Concert (under Wilhelm Gericke) in the following month (April 13), and his success was no less marked. Again he played it in Paris on July 12, at a concert of American works, Mr. Van der Stucken conducting. He again performed it with the Boston Symphony Orchestra, December 4, 1897.

Teresa Carreño, who had taught MacDowell piano when he was a small boy, played the concerto at Boston Symphony concerts on March 18, 1899, and January 4, 1908.

The Concerto is dedicated to Mme. Carreño. It is scored for wood winds in twos, four horns, two trumpets, three trombones, timpani, and strings. The first movement, which might be called the slow movement of the concerto, *larghetto calmato,* opens in D minor with the second theme used as an introduction and stated softly at first by the muted strings. There is also a solo passage of flourishing chords and arpeggios. The main body of the movement brings in the principal theme first given to the solo instrument. There is considerable development and a pianissimo close in D major.

The second movement, *presto giocoso,* B-flat major, is scherzo-like in mood, but is a rondo on three themes: the first stated by the piano (*leggiero*) accompanied; the second in syncopated rhythm given to the orchestral tutti; and the third first set forth by the piano solo. The last movement has an introductory largo in D minor reminiscent of the principal theme in the opening movement. The main part of the movement is in D major, *molto allegro,* again with three themes — the first set forth by the wood winds to an accompaniment of rising scale passages by the pianist; the second, in F major, by the piano supported by the strings, and the third, in B minor, announced *fortissimo* by the orchestra.

JESÚS MARÍA SANROMÁ

JESÚS MARÍA SANROMÁ was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became the pianist of the Boston Symphony Orchestra. Sanromá then went abroad, studied with Artur Schnabel in Berlin and Alfred Cortot in Paris. He also gave recitals in Berlin, Vienna, London, Paris, Madrid, and Barcelona (making two tours of Spain). Besides recent recitals and appearances in festivals in America, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, Honegger's Concertino, and Hill's Concertino.

SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

"ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the BOSTON SYMPHONY ORCHES-

* D'Indy lists the Symphony as having been begun in 1886.

TRA — April 15, 1899, Wilhelm Gericke, conductor. The last performances by this orchestra were October 12, 13, 1934.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, timpani, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *"La Rédemption"* or *"Les Éolides"*) which time has proved to be of any great importance. *"Les Béatitudes,"* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces – "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony – that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck – a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck – discovered very late in the day – and Richard Wagner's great operas – these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

~

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them – a professor at the Conservatoire, and a kind of factotum on the committee–

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Third Pair of Concerts

Friday Evening, February 12

Saturday Afternoon, February 13

. . . *Announcement* . . .

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, and with Jascha Heifetz as soloist, will give a concert in Carnegie Hall for the benefit of the Orchestra's Pension Fund.

This will be the first Pension Fund concert to be given by the Boston Symphony Orchestra in New York. It will take place on Wednesday Evening, February 10. See pages 2 and 16.

what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with M. Louis Dièmer), and the second part of *"Ruth."* Franck then conducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair.

Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *'Variations Symphoniques,'* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies

(of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.' "

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FOR JANUARY

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Thursday	Evening	Jan. 14 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Jan. 15 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 16 at 8.15	Symphony Hall	Boston
Monday	Evening	Jan. 18 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Jan. 22 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 23 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Jan. 26 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Jan. 29 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 30 at 8.15	Symphony Hall	Boston

(*Dimitri Mitropoulos will be the Guest Conductor for the concerts of January* 14—23)



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The Boston Symphony Orchestra

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JASCHA HEIFETZ, *Soloist*

PENSION FUND CONCERT

WEDNESDAY EVENING, FEBRUARY 10th

at 8:45

Programme

MENDELSSOHN. . . Symphony in A major, "Italian," *Op.* 90

MENDELSSOHN. Concerto for Violin in E minor, *Op.* 64

TCHAIKOVSKY. Symphony No. 4 in F minor, *Op.* 36

Tickets are now on sale at the Box-Office, Carnegie Hall

THE BOSTON SYMPHONY ORCHESTRA'S PENSION FUND

In 1903 there was founded by the members of the Boston Symphony Orchestra the first orchestral pension institution in the United States. Active in this organization were the members themselves, encouraged and assisted by Wilhelm Gericke, Henry L. Higginson and Frederick P. Cabot.
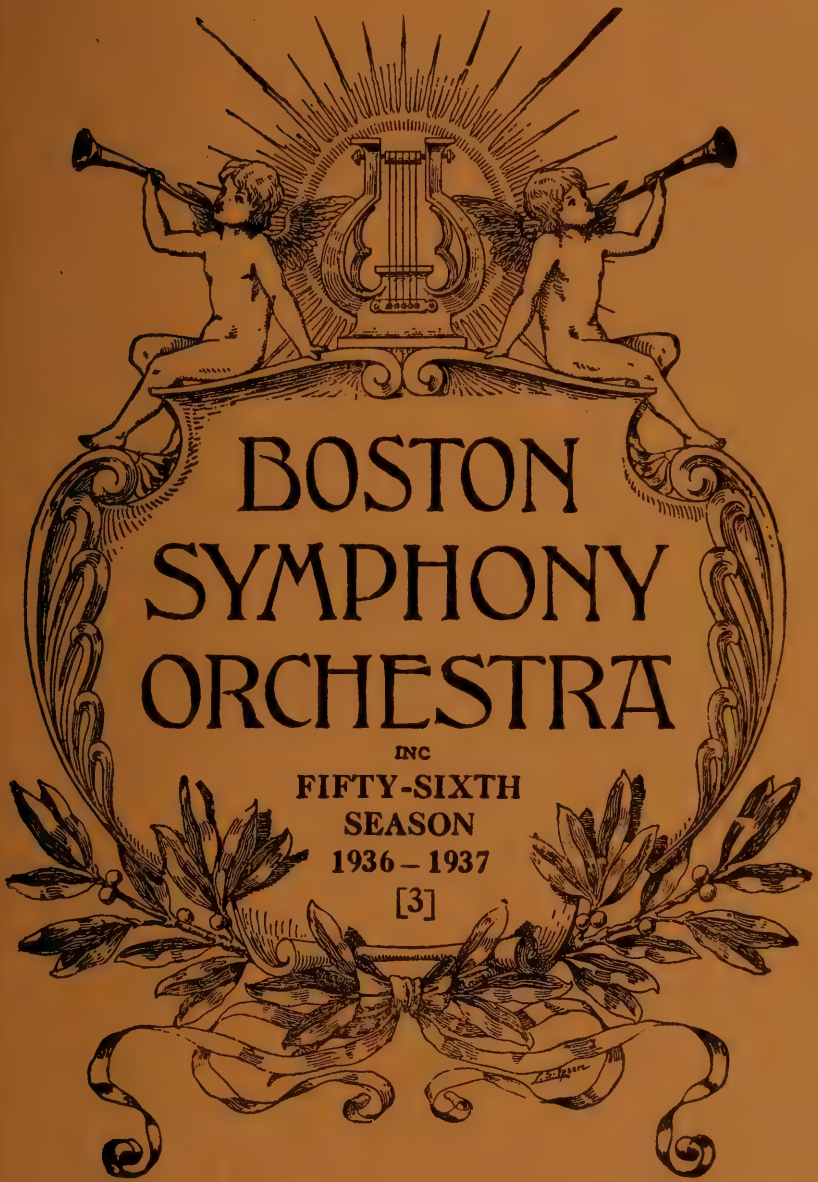
In the past thirty-four years, the accumulations in this Fund from gifts, legacies and other sources have amounted to somewhat over $200,000, and last year more than $20,000 was distributed among seventy-two retired members of the Orchestra or their widows. The sums available for distribution as pensions are derived from the income of the Pension Fund investments, from the dues of the members of the Orchestra themselves, and from the proceeds of special Pension Fund Concerts.

The importance and in fact the necessity to the Pension Institution of procuring every year through one source or another sufficient cash to meet the current requirements of outstanding pensions is obvious. And those who are interested in the fortunes of the Orchestra and in providing the protection of pensions for its retired players are reminded of the opportunity to contribute either toward current pension requirements or through bequests to the Pension Institution.

(over)

Carnegie Hall

FIFTY-FIRST SEASON IN NEW YORK



BOSTON SYMPHONY ORCHESTRA

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FIFTY-SIXTH SEASON

1936 – 1937

[3]

Friday Evening, February 12

Saturday Afternoon, February 13



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by the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Also Sprach Zarathustra **Strauss**
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Danse **Debussy-Ravel**
Daphnis et Chloe — Suite No. 2 **Ravel**
Frühlingsstimmen — Waltzes (Voices of Spring) **Strauss**
Gymnopédie No. 1 **Erik Satie–Debussy**
Love for Three Oranges — Scherzo and March **Prokofieff**
Ma Mère L'Oye (Mother Goose) **Ravel**
Petrouchka Suite **Stravinsky**
Pictures at an Exhibition **Moussorgsky-Ravel**
Sarabande **Debussy-Ravel**
Symphony No. 2 in D major **Sibelius**
Symphony No. 4 in A major ("Italian") **Mendelssohn**
Symphony No. 4 in F minor **Tchaikovsky**
Symphony No. 6 in B minor ("Pathétique") **Tchaikovsky**
Symphony No. 6 in F major ("Pastoral") **Beethoven**
Symphony No. 6 in G major ("Surprise") **Haydn**
Symphony No. 8 in B minor ("Unfinished") **Schubert**
Rosamunde — Ballet Music **Schubert**
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Wiener Blut — Waltzes (Vienna Blood) **Strauss**
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FIFTY–SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Third Concert

FRIDAY EVENING, *February* 12

AND THE

Third Matinée

SATURDAY AFTERNOON, *February* 13

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

[Fifty-sixth Season, 1936–1937]

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RESNIKOFF, V.
EISLER, D.
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GROVER, H.
WERNER, H.

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DEVERGIE, J.
STANISLAUS, H.

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POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Eb Clarinet

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

FREIBERG, G.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

VALKENIER, W.
VALKENIER, B.
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LORBEER, H.

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LAFOSSE, M.
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VOISIN, R.
MANN, J.

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ADAM, E.

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Carnegie Hall

FIFTY-FIRST SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD EVENING CONCERT

FRIDAY EVENING, FEBRUARY 12

Programme

MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace
II. Andante di molto
III. Finale: Allegro vivace

INTERMISSION

MAHLER.....“Das Lied von der Erde” (“The Song of the Earth”) for Tenor, Contralto, and Orchestra

I. Das Trinklied vom Jammer der Erde (The Drinking-Song of Earthly Woe)
Tenor
II. Der Einsame im Herbst (The Lonely One in Autumn)
Contralto
III. Von der Jugend (Of Youth)
Tenor
IV. Von der Schönheit (Of Beauty)
Contralto
V. Der Trunkene im Frühling (The Drunken One in Springtime)
Tenor
VI. Der Abschied (The Farewell)
Contralto

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SYMPHONY IN C MAJOR No. 34, KOECHEL No. 338*

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE symphony is inscribed by its composer as having been written at Salzburg, August 29, 1780. A reference in a letter by Mozart to a performance under Joseph Bono, conductor at Vienna, is considered to apply to this score: "I have lately forgotten to write that the symphony conducted by old Bono went *magnifique,* and had great success. Forty violins played — the wind instruments were all doubled — ten violas, ten doublebasses, eight violoncellos, and six bassoons" (From Vienna, April 11, 1781).

The work is characterized by Erich Blom in his recently published life of Mozart as "the first of the symphonies to have achieved any degree of permanence, as far as concert practice goes — and very justly, for it is a lovely work and, though formally on a small scale fully matured and typically Mozartian with its capricious changes between a variety of humours. The musical ideas are mostly the current coin of the time, but their treatment is in the nature of an ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work." Otto Jahn speaks of the symphony as "grander in conception and more serious in tone than the earlier one in B-flat major, composed the summer before (K. 319). This is particularly noticeable in the first movement, where a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation. In perfect harmony of conception, the simple and fervent *Andante di molto* combines exceeding tenderness with a quiet depth of feeling. The contrasting instrumentation is very effective in this work. The first movement is powerful and brilliant, but in the second, only stringed instruments (with doubled violas) are employed.† The last movement is animated throughout, and sometimes the orchestral treatment is rapid and impetuous."

The Symphony is without a minuet, although the first measures of one, crossed out by the composer, were found in the manuscript score. Symphonies in three movements are rare among the more mature works of Mozart (this one and the two symphonies K. 444 and

* This symphony was first performed by the Boston Symphony Orchestra, April 1, 1899, Wilhelm Gericke conducting. More recent performances have been in 1904, 1923, 1928 (Sir Thomas Beecham conducting), 1930, 1931.

† A bassoon is added to the string orchestra in this movement.

K. 504 are exceptions). His childhood and boyhood symphonies were more often than not without minuets, the form having then freshly evolved from the Italian overture, with its three sections — a first allegro, a slow movement and a lively finale. It has often been stated that Haydn was the first to introduce minuets into the symphony, and indeed he gave his symphonic minuets an importance the form had never had. But there were earlier composers who began this practice. Philip Hale has pointed out:

"There is one in a symphony in D major by Georg Matthias Monn composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

"In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: 'When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation.' Thus the Hofrath Spazier of Berlin.

"I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in passage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

"II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

"III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony."

"DAS LIED VON DER ERDE" ("THE SONG OF THE EARTH"), SYMPHONY FOR TENOR, CONTRALTO, AND ORCHESTRA

By GUSTAV MAHLER

Born at Kalischt in Bohemia on July 7, 1860; died at Vienna on May 18, 1911

THE song cycles of Mahler * were usually far more than songs; they attained symphonic proportions. His symphonies, on the other hand, were free in form, four of the nine having vocal parts. *"Das Lied von der Erde"* has qualities of both symphony and cycle. Its composer called it a "symphony for tenor and alto (or baritone) soli and orchestra." He refrained from calling it his "Ninth" Symphony from superstition, it has been said, that no man might live to outnumber the nine of Beethoven. This work is in many ways symphonic. Its six movements do not give unvarying emphasis to the lyric utterance, and although the poetic idea is always uppermost, it is often set forth through the fuller eloquence of the orchestra.

Mahler took his text from *"Die Chinesische Flöte"* ("The Chinese Flute") of Hans Bethge, the German poet having paraphrased Chinese verses of the eighth century. The strain of world weariness and withdrawal from life appealed to the composer, who changed and adapted them to make this emphasis. "A splendid, delicate, yet earth-born perfume of melancholy rises from these pages," Paul Stefan has written. "It is as though one had entered into a kingdom of hopelessness, whose benumbing atmosphere one cannot escape. Mahler was so impressed by the book, that he chose seven of these poems and translated them into his language. He not only clothed them with music; he also remodelled Bethge's words, as he felt and needed them."

The "Song of the Earth" was composed in the summer of 1908. It was first performed about six months after Mahler's death, in Munich (November 10, 1911), by Bruno Walter, who also brought the Ninth Symphony to performance in June, 1912, in Vienna. The first performance of "The Song of the Earth" in America was under Leopold Stokowski, in Philadelphia, December 15, 1916. Serge Koussevitzky introduced the work in Boston at the symphony concerts December 7, 1928, when Mme. Charles Cahier and George Meader were the soloists. Again it was performed at these concerts December 26, 1930, when the soloists were Margaret Matzenauer and Richard Crooks.

The Chinese sources of the poems are as follows:

I. *Das Trinklied vom Jammer der Erde*
(The Drinking Song of Earthly Woe)
Poem of Li-Tai-Po (702–763)

* *"Des Knaben Wunderhorn," "Lieder eines fahrenden Gesellen," "Kindertotenlieder."*

II. *Der Einsame im Herbst* (Autumn Solitude)
Poem of Tschang-Tsi (800)

III. *Von der Jugend* (Of Youth)
Poem of Li-Tai-Po (702–763)

IV. *Von der Schönheit* (Of Beauty)
Poem of Li-Tai-Po (702–763)

V. *Der Trunkene im Fruhling*
(The Drunkard in Spring-time)
Poem of Li-Tai-Po (702–763)

VI. (a) *In Erwartung des Freundes*
(Awaiting a Friend)
Poem of Mong-Kao-Jen (Eighth Century)
(b) *Der Abschied des Freundes*
(The Farewell of a Friend)
Poem of Wang-Wei

(The two poems in the last movement are combined by Mahler under the single title *"Der Abschied,"* an orchestral interlude separating them).

In elation at having completed in 1906 the work which came to be called the "Symphony of a Thousand," Mahler wrote to his friend, Willem Mengelberg: "I have just finished my *Eighth!* It is the greatest thing I have as yet done. And so individual in content and form that I cannot describe it in words. Imagine that the whole universe begins to sound in tone. The result is not merely human voices singing, but a vision of planets and suns coursing about."

But after that mystic and Heaven-scaling work, the composer's mood changed. He remained the philosopher, the poet of nature, but his thoughts turned upon the transitory state of things earthly, and the end of life. His mood was one of peaceful resignation, quite free from bitterness or morbid fear. It was induced partly, no doubt, by outward circumstances. Within a year his small daughter had died — a loss which weighed upon him until the end. His heart had developed a weakness — a serious matter for a conductor of constant and strenuous activity, and there are those who believe that the awareness of impending death was upon him as he wrote his last works. They were *"Das Lied von der Erde,"* with its message of autumn and farewell; the Ninth Symphony, a second and more complete severance with the joys of the world, and the Tenth Symphony of even darker cast, which remained a fragment.

In October, 1907, Mahler reluctantly brought to an end his career as conductor at the Opera House in Vienna. He wanted nothing more than to earn enough to retire and compose undisturbed — a good fortune this indefatigable conductor had never enjoyed. With this end in view, he accepted the post of conductor of the New York Philharmonic Society for three seasons. These duties proved in every way exhausting — probably hastened his end, and, as before in his life, left him only the summertime for composition.

In the summer of 1908 he returned to Austria, and in his retreat at Toblach, once a peasant's dwelling, he composed *"Das Lied von der Erde."* In the same summer he was told by physicians that unless he abstained from the violent exertions of conducting, he had not long to live. He wrote sorrowfully to Bruno Walter from Toblach in that summer: "I have accustomed myself for many years to steady, energetic activity — to wander about in the mountains and woods and carry away with me, like captured booty, the sketches I had made by the way. I went to my desk only as the farmer to the barn — to prepare what I had already gathered. Spiritual indisposition was a mere cloud to be dispelled by a brisk march up the mountainside. And now they tell me I must avoid every exertion. I must take stock of my condition constantly — walk but little. At the same time in this solitude my thoughts naturally become more subjective, and the sadness of my condition seems intensified."

In the following summer, after another New York season, he wrote his Ninth Symphony and began a Tenth. It was in the autumn of 1910, in Munich, that Mahler had the joy of conducting the first performance of his Eighth Symphony. Those that had followed were not performed while he lived.

"It is not the earth that sings, and the poems deal less with the aspects of nature than with the philosophy of human existence. The first poem is epicurean, a drinking song — the world is full of woe, the skies are eternal, earth will long endure, but man's life is but a span; look down, an ape sits grimacing on the graves of the dead. Hither my lute and wine, ho! Empty the cup to the dregs. 'Dark is life and dark is death.' The second poem describes nature in the pall of autumnal mists — cold winds bend the stalks, scatter the blossoms, and send the withered blooms of the lotus scudding across the lake. The lamp of life burns low, the poet's heart is filled with gloom, for it despairs of ever again seeing that sun of love which might, perchance, dry his tears — and he longs for rest. No. 3 is the song of youth, and its imagery is authentically Chinese — the picture of a bridge across a pond, a gay pavilion, people making merry, and all reflected upside down in the watery mirror. No. 4 describes a scene of lovers wandering through an enchanted landscape, picking flowers and bestowing languishing looks upon one another.

"Thus far we have moods and scenes which lend themselves to symphonic treatment in the conventional sense, and the composer gives us a roystering first movement, an exquisite pastoral, and a veritable scherzo, with even a touch of Chinese color in melody and orchestration. But the pessimistic mood returns: (No. 5) All life is a dream, full of woe; so, therefore, wine again: let us sleep the sleep of drunkenness. Finally (in No. 6), two poems are united: the poet sees the world in a drunken sleep, longs for his friend that he may say farewell, re-

solves no more to seek happiness away from home, and awaits the end while Spring wakens the world anew." *

The most faithful English translation of the poems was made by Alfred H. Meyer for the *Boston Evening Transcript*. It is here quoted, together with Mr. Meyer's admirable analysis of each movement:

I.

(Tenor Solo)

DAS TRINKLIED VON JAMMER DER ERDE

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer soll auflachend in die Seele euch klingen.

Wenn der Kummer naht,
Liegen wüst die Gärten der Seele.
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses! Dein Keller birgt die Fülle des goldenen Weins!
Hier diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten-Zeit
Ist mehr wert als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod!

Das Firmament blaut ewig, und die Erde
Wird lange fest steh'n und aufblüh'n im Lenz.
Du, aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf den Gräbern
Hockt eine wild – gespenstische Gestalt.
Ein Aff' ist's! Hört ihr, wie sein Heulen
Hinausgellt in den süssen Duft des Lebens!

THE DRINKING SONG OF EARTHLY WOE

Wine in the golden goblet is beckoning,
But drink not yet, first I will sing you a song!
The Song of Sorrow, let its mockery laugh itself into your soul.

When sorrow approaches, the soul's gardens lie desolate,
Joy and song wither and die.
Dark is life, is death.

Lord of this house!
Thy cellar holds the fullness of golden wine!
Here, this lute I call mine own!
To play upon the lute, to empty glasses,
These are things that fit each other.
At the proper time a goblet full of wine
Is worth more than all the kingdoms of this earth!
Dark is life, is death!

The firmament in its eternal blue, and the earth,
These will long endure, will blossom in springtime.
But thou, O man, what is the span of thy life?
Not a hundred years art thou permitted to enjoy
The idle vanities of this earth!

Look there below! In the moonlight upon the graves
There crouches a wild, ghostly figure—
An ape it is! Hark how his howling
Shrills out into the sweet airs of this our life!

* The above characterization is quoted in the programmes of the New York Philharmonic Symphony Society, the writer unnamed.

Jetzt nehmt den Wein! Jetzt ist es Zeit genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

Bring on the wine! The time has come, my comrades!
Drain your golden goblets to the dregs!
Dark is life, is death!

Mahler has chosen the key of A minor for his symphony. He employs a motto of three notes variously treated in all six pieces: a descending A-G-E. For this first number he assembles a full orchestra, with a piccolo joined to the three flutes, and an E-flat clarinet and a bass clarinet added to the usual three clarinets. The tenor voice has this poem. The horns proclaim an incisive motif. Immediately upon its conclusion full violins and violas answer with the motto of the symphony. These two motifs are developed, answer each other back and forth throughout the movement. The refrain-line "Dark is life, is death" has its own sombre figure, repeated wherever the line occurs. Each time it is heard it is a half-step higher, giving in the course of the movement a remarkable intensification of emotional effect. First it is heard in G minor, then in A-flat minor, lastly in the key of the movement, A minor. Mahler's harmonic planning of the movement as a whole is nothing less than superb. The orchestra begins each verse with the same dual motif noted at the beginning. There are moments of flaming passion. There are darkening colors, there is the poignancy of overwhelming grief. There is the ironic mockery of the poem.

II.

(*Contralto Solo*)

DER EINSAME IM HERBST

Herbstnebel wallen bläulich überm See;
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub von Jade
Über die feinen Blüten ausgestreut.
Der süsse Duft der Blumen ist verflogen;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
Der Lotusblüten auf dem Wasser zieh'n.

THE LONELY ONE IN AUTUMN

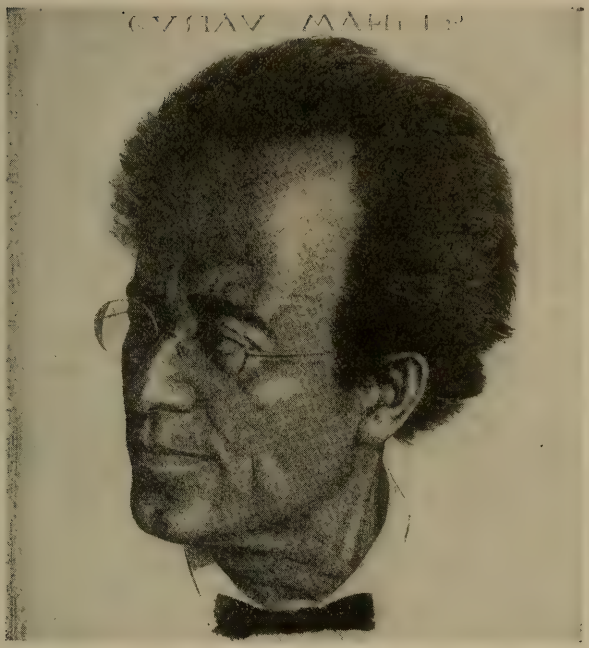
The mists of autumn build their blue wall over the sea;
With hoarfrost covered, stands the grass;
It seems as if an artist had strewn the dust of jade over delicate blossoms.
The flowers' fragrance has spent itself;
A cold wind bows them to earth.
Soon the withered, golden leaves
Of lotus flowers will be scattered upon the waters.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab' Erquickung Not!

My heart is weary. My little lamp
Has gone out, a-crackling, minding me of need for sleep,
I come to you, blest resting-place!
Yea, give me rest; for I need quickening!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bittern Tränen mild aufzutrocknen?

I weep and weep in all my solitude.
Autumn in my heart too long is lasting.
O Sun of Love, never again wilt thou shine,
Gently to dry my bitter tears?



GUSTAV MAHLER

(After the etching of Arthur Paunven)

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The alto is here the singer. The orchestra consists of three flutes, two oboes, two clarinets and a bass clarinet, three bassoons, four horns, two harps and strings. The key is D minor. Muted first violins begin a slow accompaniment figure. Above them a solitary, plaintive oboe sings a melody *"molto espressivo"* that is made up almost entirely of the notes of the motto of the whole work. The chamber-music ideal pervades the whole. Growing out of the melody of the oboe and eventually surrounding it, are other melodies of like plaintive character. Nowhere does Mahler indulge in Western "Orientalisms," but a subtle spirit, at once archaic and sad, of the land of the fragile porcelains and entrancing perfumes, breathes from this sparse web of gentle tones. The solo voice sings—or recites—mostly in long ascending and descending scale-passages, far-ranging, reflective, introspective. Frequently Mahler directs, "without expression," quite as though he were a twentieth-century Hindemith. But "with tender expression" he writes over the line about the wilting lotus leaves; and "passionately" over the line "autumn in my heart." Preceding the line, "I weep," there is a return to the music of the beginning. A music of tender melancholy, occasionally warmed by rich and refreshing major harmonies.

III.

(Tenor Solo)

VON DER JUGEND	OF YOUTH
Mitten in dem kleinen Teiche Steht ein Pavillon aus grünem Und aus weissem Porzellan.	Midway in the little pool Stands a pavilion of green And of white porcelain.
Wie der Rücken eines Tigers Wölbt die Brücke sich aus Jade Zu dem Pavillon hinüber.	Like the back of a tiger The bridge of jade arches Across to the pavilion.
In dem Häuschen sitzen Freunde, Schön gekleidet, trinken, plaudern, Manche schreiben Verse nieder.	In the little house friends are seated, Beautifully gowned, drinking, gossiping; Some are writing verses.
Ihre seidnen Ärmel gleiten Rückwärts, ihre seidnen Mützen Hocken lustig tief im Nacken.	Their silken sleeves glide Backwards, their silken caps Hang from the back of their necks.
Auf des kleinen Teiches stiller Wasserfläche zeigt sich alles Wunderlich im Spiegelbilde.	On the smooth surface of the quiet pool All is mirrored Wondrously.
Alles auf dem Kopfe stehend In dem Pavillon aus grünem Und aus weissem Porzellan;	All stands upon its head In the pavilion of green And of white porcelain.
Wie ein Halbmond steht die Brücke, Umgekehrt der Bogen. Freunde, Schön gekleidet, trinken, plaudern.	Like a half-moon stands the bridge, Reversed is its bow. Friends, Beautifully gowned, are drinking, gossiping.

The orchestra is slightly smaller than in the preceding, but includes two piccolos, a trumpet and a triangle. The mood is frankly cheerful, with dance-like rhythms. The triangle and a single horn sound two long introductory notes. A flute and an oboe at once deliver a bright but gentle ascending phrase. The technician will discover in the first three notes an inversion of the motto of the whole work; none other will ever suspect its presence. A piccolo "doubles" the part of the tenor, while violins give dancing accompaniment. Oboes and bassoons repeat the song of the tenor. The third verse brings an ingratiating change of key and an expressive melody. A violin solo repeats it after the fourth verse. The fifth verse brings eerie, nebulous quality and leads to the repetition of the music of the beginning in the last two verses. The nature of the text has not tempted the composer to inversion of the music: "Let the world be topsy-turvy," the music seems to say, "what matters it all to me?" The ending is rarefied delicacy.

IV.

(Contralto Solo)

VON DER SCHONHEIT

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoss und rufen
Sich einander Neckereien zu.
Gold'ne Sonne webt um die Gestalten,
Spiegelt sich im blanken Wasser wider,
Sonne spiegelt ihre schlanken Glieder,
Ihre süssen Augen wider,
Und der Zephir hebt mit Schmeichelkosen das Gewebe
Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.
O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen?
Weit hin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!
Das Ross des einen wiehert fröhlich auf

Und scheut und saust dahin,
Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingesunk'nen Blüten.
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der, Sehnucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres Herzens nach.

OF BEAUTY

Youthful maidens are plucking flowers,
Plucking lotus flowers at the edge of the shore.
Between bushes and leaves are they sitting,
Gathering blossoms in their laps and calling
To each other in jest.
The golden sun plays about their forms,
Reflected in the quiet water.
The sun mirrors their slender limbs,
Their sweet eyes,
And a zephyr with gentlest caress raises the fabric
Of their sleeves, wafts the magic
Of their perfume through the air,
O see, beautiful youths at play
On fiery horses, over there at the edge of the shore,
Glistening from afar like rays of the sun;
Between the green branches of the willows
Fresh youth is making its way!
The steed of one whinnies for joy

And shies and rushes past.
Over flowers, grasses, gallop his hoofs,
Whose stormy stamping crushes the fallen blossoms.
Heigh! How his mane flies in the breeze,
How his nostrils dilate!

The golden sun plays about the forms,
Reflecting them in the quiet water.
And the loveliest of the maidens
Sends him long glances of yearning.
Her haughty bearing is no more than feigned.
In the sparkle of her wide eyes,
In the darkening of the eager glance,
Ascends the plaint of the passion of her heart.

To the full orchestra is added a mandolin, a tambourine, a glockenspiel and other full percussion. Again, the discovery of the motto is for the analyst in his study rather than for the hearer in a concert room. Again, the cheerful dance-mood. The alto sings a melody of genuine charm. Often it recalls old German *Minnelieder*. There are entrancing harmonic changes. The middle section, where the poem turns to masculinity, is a stirring march in C major. More and more excited it becomes, greater and greater grows the tension. Here is no talk of "without expression." Full passion rules. With the line "The golden sun plays" there is return to the gentler music of the beginning. More and more the music recedes to another quiet ending of harmonics for violoncello and harp together with three flutes.

V.

(Tenor Solo)

DER TRUNKENE IM FRÜHLING	THE DRUNKEN ONE IN SPRINGTIME
Wenn nur ein Traum das Leben ist, Warum denn Müh' und Plag'? Ich trinke, bis ich nicht mehr kann, Den ganzen, lieben Tag!	If life is no more than a dream, Why bother? I'll drink, till drink no more I can, The whole, live-long day!
Und wenn ich nicht mehr trinken kann, Weil Kehl' und Seele voll, So tauml' ich bis zu meiner Tür Und schlafe wundervoll!	And when no longer I can drink, When throat and soul are full, I'll stagger on till to my door,— And sleep, and sleep, and sleep.
Was hör' ich beim Erwachen? Horch! Ein Vogel singt im Baum. Ich frag' ihn, ob schon Frühling sei, Mir ist als wie im Traum.	What hear I, awakening? List! A bird sings in a tree. I ask him whether Spring has come, I feel as in a dream.
Der Vogel zwitschert: Ja! Der Lenz ist da, sei kommen über Nacht! Aus tiefstem Schauen lauscht' ich auf, Der Vogel singt und lacht!	The birdling twitters, Yes! the Spring Overnight has come! In contemplation deep I brood, While birdling sings and laughs!
Ich fülle mir den Becher neu Und leer' ihn bis zum Grund Und singe, bis der Mond erglänzt Am schwarzen Firmament!	Anew I fill my goblet And drain it to the dregs And sing until the moon shines bright In the dark'ning firmament!
Und wenn ich nicht mehr singen kann, So schlaf' ich wieder ein. Was geht mich denn der Frühling an? Lasst mich betrunken sein!	And when no longer I can sing Again to sleep I'll go. For what matters Spring to me? Drunk only let me be!

An orchestra full except for the trombones. The mood is even higher than in the preceding. There is much ornamentation. The motto is heard both in the ornament that precedes the first full notes of the wood wind and simultaneously in another transformation in the first notes of the horns. A trifle heavily the tenor sings his first line. The same brilliant and dashing introduction precedes each of the first four verses. The singer uses the same opening phrase for the first, second and sixth verses. The second parts of the first two verses bring colorful, if somewhat more sombre contrasts. One even suspects Mahler of deliberately introducing a slightly swaying motion into the orchestral line. Realism? With the third and fourth verses, the episode of the bird, our hero becomes more meditative, the music breathes the seductiveness of spring. But in the fifth verse the singer begins with the swaying motif of the first verse. There are no fixed interludes, though the voice goes back to the first phrase with the beginning of the last verse. From the beginning of the fifth the orchestra becomes more and more orgiastic, ending finally not far short of actual riot.

VI.

(Contralto Solo)

DER ABSCHIED	FAREWELL
Die Sonne scheidet hinter dem Gebirge. In alle Thäler steigt der Abend nieder	The sun is sinking 'neath the hills. Evening descends into the vales

Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!
Der Bach singt voller Wohllaut durch das Dunkel.
Die Blumen blassen im Dämmerschein.
Die Erde atmet voll von Ruh' und Schlaf
Alle Sehnsucht will nun träumen,
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!
Es wehet kühl im Schatten meiner Fichten.

With its cool, quiet shadows.
Behold! As a bark of silver
The moon rises into the blue heaven.
I feel the motion of a gentle wind
Behind the dark pines.
The brook sings its music through the dark.
The flowers grow pale in the twilight.
The earth breathes the quiet of rest and sleep.
All longing goes a-dreaming.
Weary humanity is homeward bound,
To seek anew in sleep
Forgotten fortune, youth.
Birds are perched upon their branches.
The world falls into sleep.
The cool wind is in the shadow of my pines.

Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl,
Ich sehne mich, O Freund, an deiner Seite
Die Schönheit dieses Abends zu geniessen.
Wo bleibst du? Du lässt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichem Grase schwellen.
O Schönheit! O ewigen Liebens—Lebens—trunk'ne Welt!

I stand here and await my friend, for a last farewell.
I long, O friend, at thy side
To drink in the beauty of this evening.
Where are you? You leave me long in solitude!
I wander to and fro with my lute
On paths thick with soft grass.
O Beauty! O World, drunk with love eternal—life!

[*Orchestral Interlude*]

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort.
Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.

He climbed from his horse and gave his friend a farewell cup; asked him
Whither he was going, and why it needs must be.
He spoke, his voice choking: O, my friend, Fate in this world has not been kind to me!
Whither am I bound? I go, I wander into the mountains.
I seek rest for my lonely heart.
I am wand'ring toward my native place, my home.

Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall blüht auf im Lenz und grünt
Aufs neu! Allüberall und ewig blauen Licht die Fernen!
Ewig . . . ewig. . . .

I shall never roam in foreign lands.
My heart is at rest and awaits its hour!
The dear Earth blossoms in the Spring and buds anew.
Everywhere and forever the luminous blue of distant space!
Forever . . . forever . . .

In this case as always with Mahler, the last movement is the largest and most significant. He builds so that his last movement shall be a true climax, summing up and amplifying all that has gone before, making it a goal in every sense of the word. The other five movements, text and music, have been preparatory, and must be viewed in the light of what is to come. Youth, beauty, spring, three glances backward, have brought with them a somewhat franker, older musical style than that of the first two movements. Now the mood—and the style—of the present are to be reminiscent of the beginning. A new figure of three notes is woven out of the motto, expressive of the depths of grief. The interlude lengthens to a considerable orchestral development of marchlike funereal import. The voice begins, in its unexpressive, narrative style. The key changes to C major and "The Song of the Earth" ends on a note of ineffable peace, which recalls nothing so much as the calm and serenity in some of the last Sonatas of Beethoven.

It has been said that Mahler was writing "old man's music," just as Beethoven did in the final years, but that Mahler at forty-eight was too young for such music. It must be retorted that Beethoven was only in his early or middle fifties when he did the same thing. Rather Mahler's is the music of a spirit that has attained peace; that has overcome the vanities of passion; that has worked out its own philosophy of life and is at rest. Beautifully, Mahler summons this mood, the crowning glory of his life as it had been of that of Beethoven before it. Not many have attained it with death waiting behind the door.

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SATURDAY AFTERNOON, FEBRUARY 13

Programme

MOZART.....Symphony in D major (Koechel No. 504)

I. Adagio; Allegro
II. Andante
III. Finale: Presto

INTERMISSION

MAHLER....."Das Lied von der Erde" ("The Song of the Earth") for Tenor, Contralto, and Orchestra

I. Das Trinklied vom Jammer der Erde (The Drinking-Song of Earthly Woe)
Tenor
II. Der Einsame im Herbst (The Lonely One in Autumn)
Contralto
III. Von der Jugend (Of Youth)
Tenor
IV. Von der Schönheit (Of Beauty)
Contralto
V. Der Trunkene im Frühling (The Drunken One in Springtime)
Tenor
VI. Der Abschied (The Farewell)
Contralto

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SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital on January 19, 1787.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. "Figaro," produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *"Don Giovanni"* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of "Figaro," as might be expected, was applauded loud and long at the two concerts of his visit in 1786, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my 'Figaro,' transformed into quadrilles and waltzes; for here nothing is talked of but 'Figaro,' nothing played but 'Figaro,' nothing whistled or sung but 'Figaro,' no opera so crowded as 'Figaro,' nothing but 'Figaro' — very flattering to me, certainly."

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, wrote of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental com-

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position, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed. The "Prague" Symphony is scored for flutes, oboes, bassoons, horns, and trumpets in two's, timpani and strings. The trumpets and drums are not used in the slow movement.

Remembering that this symphony was composed between "Figaro" and *"Don Giovanni,"* commentators have noted a likeness in the chief theme of the *allegro* to the first theme of the Overture to *"Don Giovanni."* Erich Blom goes even further in associating the symphony with the opera that followed: "The portentous and extended slow

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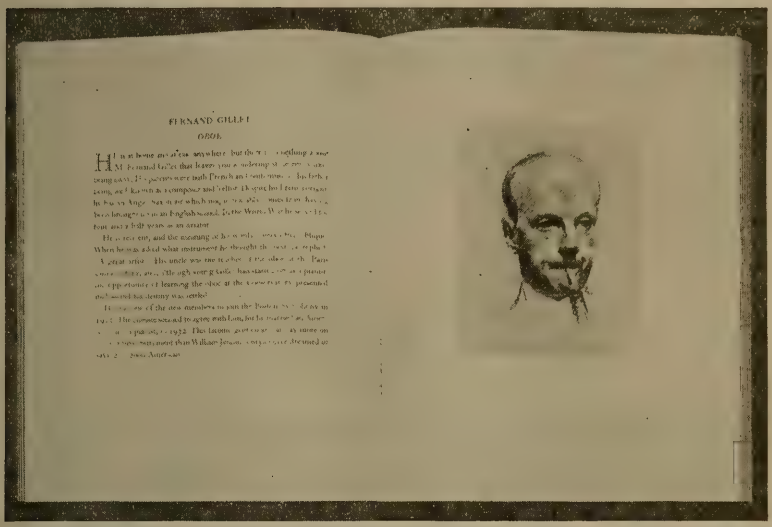
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introduction of the 'Prague' Symphony is charged with the graver aspects of *'Don Giovanni'*; the half-close leading to the *allegro* is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the *finale* almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the *finale* with its bubbling bassoon accompaniment."

(For MAHLER Notes, see page 6)

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Thursday	Evening	Feb. 18 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Feb. 19 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 20 at 8.15	Symphony Hall	Boston
Monday	Evening	Feb. 22 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Feb. 26 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 27 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 2 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Mar. 5 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 6 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 9 at 8.00	John M. Greene Hall	Northampton
Wednesday	Evening	Mar. 10 at 8.30	Woolsey Hall	New Haven
Thursday	Evening	Mar. 11 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 12 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Mar. 13 at 2.30	Carnegie Hall	New York
Tuesday	Afternoon	Mar. 16 at 3.00	Symphony Hall	Boston
Thursday	Evening	Mar. 18 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 19 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 20 at 8.15	Symphony Hall	Boston
Thursday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
*Friday	Afternoon	Mar. 26 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 27 at 8.15	Symphony Hall	Boston [N.J.
Tuesday	Evening	Mar. 30 at 8.30	The Gymnasium	New Brunswick
Wednesday	Evening	Mar. 31 at 8.30	Academy of Music	Philadelphia
Thursday	Evening	Apr. 1 at 8.45	Carnegie Hall	New York
Friday	Evening	Apr. 2 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Apr. 3 at 2.30	Carnegie Hall	New York

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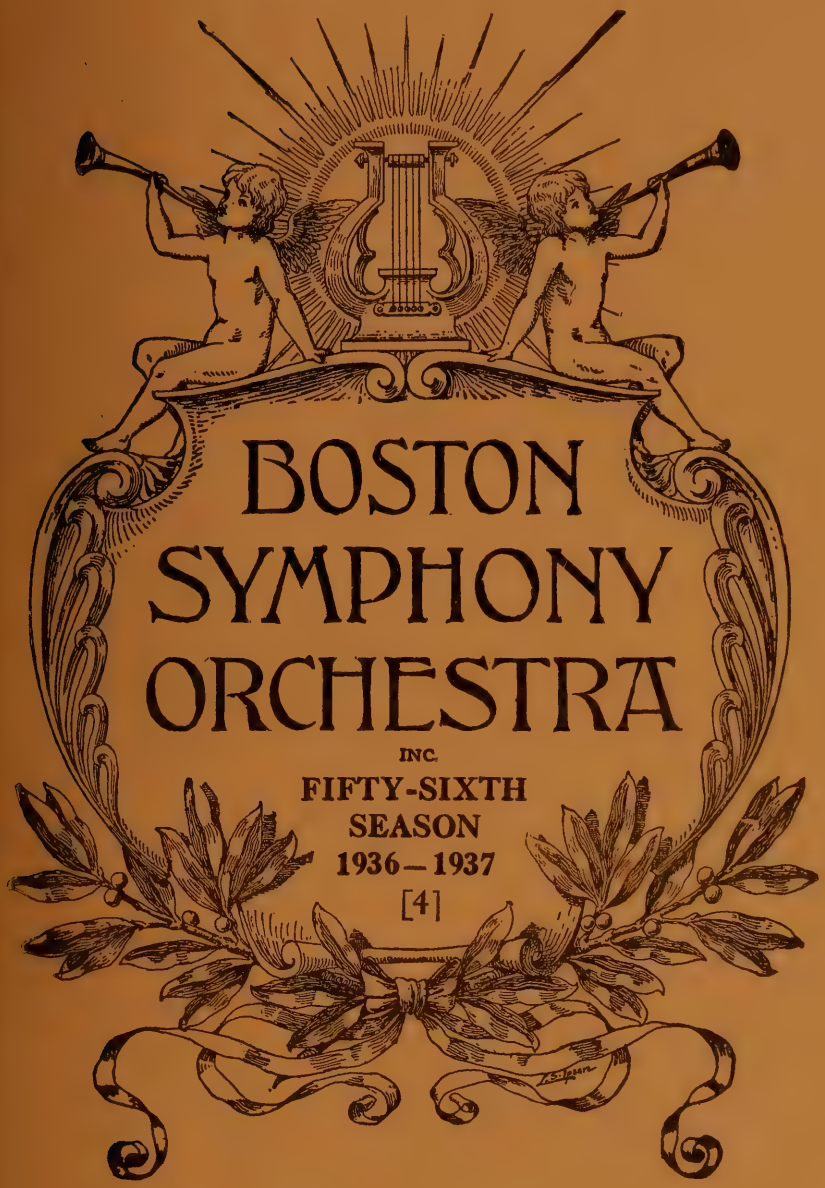
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Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *March* 11

AND THE

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SATURDAY AFTERNOON, *March* 13

with historical and descriptive notes by

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BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes

LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Eb Clarinet

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

FREIBERG, G.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

VALKENIER, W.
VALKENIER, B.
LANNOYE, M.
LORBEER, H.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

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BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace. Trio. Un poco meno allegro
IV. Finale: Allegro, ma non troppo

BERG.....Concerto for Violin and Orchestra

Andante – Allegretto
Allegro – Adagio
(*First performance in New York*)

INTERMISSION

STRAUSS.....“Also Sprach Zarathustra,” Tone Poem, *Op.* 30
(Freely after Friedrich Nietzsche)

SOLOIST

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony – the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entrainant* – a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4 ta 1806 – L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed

into the room, the tender air of Bach – "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from Vienna to visit the Brunswicks at Martonvásár in Hungary. There was no summering that year in the pastoral suburbs of Vienna – the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October. *

D'Indy has rejected Theresa von Brunswick in favor of her cousin, Giulietta Guicciardi, as the probable "Immortal Beloved," largely on the grounds that Theresa received but one dedication from Beethoven: the "insipid" sonata in F-sharp major, Op. 78. D'Indy proceeds to make much of the "important and highly significant rôle of the Dedication in the history of Beethoven's art." It is hard to follow this reasoning as one reads the list of titled and wealthy names which Beethoven affixed to his scores, often with lively expectations. The Fourth Symphony, inscribed to *"Monsr le Comte d'Oppersdorf,* bears an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compliments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage. In the summer of 1806, the principal works in course of composition were the Fourth and Fifth symphonies, and to these the "Pastorale" was to be added in 1808. The Fifth and Sixth Symphonies were each dedicated jointly to Prince von Lobkowitz

* His spirits were low at the time, according to the report of his friend Breuning in a letter to Wegeler, and the episode which brought his visit to a sudden end would hardly indicate that he was in congenial company. "He was so pestered by the guests (French officers)," according to Seyfried, "who wished to hear him play, that he grew angry and refused to do what he denounced as menial labor. A threat of arrest, made surely in jest, was taken seriously by him and resulted in Beethoven's walking by night to the nearest city, Troppau, whence he hurried, as on the wings of the wind, by extra post to Vienna." It is very easy to believe that the jest, however lightly intended, was taken no less by Beethoven as an insult and a humiliation. Beethoven is said to have written to his host: "Prince, what you are, you are by accident and birth; what I am, I am through myself. There have been and will be still thousands of princes; there is only one Beethoven." There was a reconciliation.

and the Count von Razumowsky, probably in fulfillment of an obligation which honor required. Meanwhile, Beethoven had promised a symphony to a nobleman whom he had met while in Silesia in 1806. Prince Lichnowsky at Castle Grätz had taken him to call upon Count Franz von Oppersdorf, who had a castle of his own in the neighboring town of Grossglogau. The Count favored music and boasted an excellent orchestra of his own; had Beethoven's Second Symphony performed in the composer's presence. In June of the following year, he ordered a symphony from him and sent an advance of five hundred florins. Beethoven intended to send the Fifth Symphony, but held him off, writing as late as March, 1808, that "*your symphony* has long been ready and I will send it to you by the next post." He mentioned particularly the *finale* with "3 trombones and flautino," whereby he was to expect "more noise than 6 kettledrums, and, indeed, better noise." But on November 1 he wrote, "You will view me in a false light, but necessity compelled me to sell the symphony which was written for you, and also another to some one else." The Count, who had expected a six months' right of performance, received nothing more than the dedication of the substituted Fourth Symphony, which had been both performed (by Prince Lobkowitz) and sold for publication. There were no further negotiations between Beethoven and Count Oppersdorf.

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CONCERTO FOR VIOLIN AND ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 23,* 1935

AN ACCIDENTAL circumstance caused Alban Berg to write a concerto. A tragic circumstance conditioned the result, and hastened its completion.

In the spring of 1935, Louis Krasner approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did not at first respond to the idea. He had never worked in a form with a prominent solo instrument. The opera "Lulu" still lay uncompleted on the table of this most deliberate of composers, and he told the violinist not to expect a concerto in less than a year. For several months his thoughts did not take definite shape. In May there came to him the affecting news of the death in Vienna of a friend to whom he was tenderly devoted, the youthful Manon Gropius, who was the daughter of Gustav Mahler's widow. She had had to suffer torturing pain, and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of requiem for Manon.

The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse. The concerto was written on the Wörther See, directly across the lake from Portschach, the idyllic spot where, as it happened, Brahms scored his own violin concerto, where also he wrote his symphony in the same key – the Second. Such was Berg's absorption in the music that he worked upon it constantly, from morning to night, with hardly a pause. When six weeks had passed he was able to write to the violinist under date of July 16, 1935: "Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well." The manuscript was inscribed "To the Memory of an Angel" (*"Dem Andenken eines Engels"*). While he was finishing the last details of the orchestration, a blood infection developed into what proved to be a fatal illness. At about midnight, between December 23 and 24, Alban Berg died.

* The date of Berg's death has been generally given out as December 24. The following story is told about his last hours. On the evening of December 23 his condition was at a low ebb. The composer had for years held a superstition about the number 23, which he believed was propitious to him. He felt that if he could survive the twenty-third hour of the twenty-third day, he would recover. The doctor, with the purpose of giving him reassurance, set the clock forward to midnight. Thinking that the crisis had passed, he went quietly to sleep. Within twenty minutes he had died, the hour of midnight having not yet struck.

There are two parts, and each of these is in two sections. The first part opens with an introductory *Andante,* and is largely expository. It leads into an *Allegretto,* a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folk song. It has been said to recall the lightness and gaiety of Manon. The second part is wrought upon a cadenza for the soloist, which in the opinion of Richard Capell has an "unmistakable significance: it is the living creature's struggle with death." * The music is relieved by an intermezzo; it rises to an intense climax and then gradually subsides. The final *Adagio* is the elegy. The solo instrument introduces an old chorale of Ahle, *"Es ist genug,"* which Bach used in his Cantata *"O Ewigkeit, du Donnerwort"*†:

Es ist genug!	It is enough!
Herr, wenn es dir gefällt,	Lord, when it pleaseth Thee
So spanne mich doch aus!	From earth my soul release!
Mein Jesus kommt:	My Jesus comes:
Nun gute Nacht, o Welt!	And from the world I flee,
Ich fahr' ins Himmelhaus,	In Heav'n shall I find peace.
Ich fahre sicher hin mit Frieden.	I go my way in holy gladness;
Mein grosser Jammer bleibt darnieden.	All grief is o'er, all worldly sadness.
Es ist genug! Es ist genug!	It is enough! It is enough!

Berg takes over Bach's harmonization, and then proceeds with variations upon the melody developed in his own manner. There is an impassioned climax, and a peaceful coda.

The concerto is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and double-bassoon, alto saxophone in E-flat, four horns, two trumpets, two trombones and tuba, timpani, bass drum, side drum, tam-tam, gong, cymbals, triangle, harp and strings.

~

The concerto had its first performance at Barcelona, April 19, 1936, at the Festival of the International Society for Contemporary Music. Louis Krasner was soloist in this, as in the succeeding performances. Among the many guests from other countries was the widow of Alban Berg. After the performance, Hermann Scherchen, who conducted, held up the score that the applause might be directed toward the music and its composer (who had been dead less than four months.)‡

It was observed with interest that Alban Berg, the avowed disciple

* The subject of the concerto has inescapably reminded Mr. Capell of Schubert's song, "Tod und das Mädchen."

†The melody, composed in 1662 by Johann Rodolph Ahle, organist and burgomaster of Mühlhausen, was used by Bach to close his cantata.

‡ There was a radio performance by the B. B. C. Orchestra in London, May 1, 1936, Anton Webern conducting, and a public performance by the same orchestra on December 9, Sir Henry Wood conducting. The first performance in Vienna was on October 25, Otto Klemperer conducting the Philharmonic Orchestra. On November 26 the *Orchestre Philharmonique* under Charles Münch presented the concerto in Paris.

of Schoenberg and faithful exponent of his twelve-tone system, whose opera "Wozzeck" had won far more public attention than any single work of Schoenberg, reverted in his last complete score, composed at fifty, to such time-honored tonal anchors as the common triad and the square-cut cadences of a Bach chorale. If the music was aided in the general understanding by these episodic consolations of conservatism, its "programme" aided it more; as might have been expected, it became at once the object of fond public sentiment. People were touched by the thought that this leading figure among those who have avowedly derived from Mahler poured his sorrow at the unexpected death of a step-daughter of Mahler into tonal release. Then there was the inevitable association of the work with his last illness. It was recalled that Mozart's "Requiem" was also a commissioned work with thoughts of death "mysteriously" preceding its composer's passing. Ernest Newman issued an appeal in the *Sunday Times* for a reasonable and unbiased judgment: "The human race being incurably sentimental," the circumstances under which it was composed "were bound to make it a good work. . . . If Berg had had the foresight to die leaving it unfinished, it would automatically have become a masterpiece. The sooner it is removed from the sphere of romantic sentimentality into that of æsthetic reality, the better for it and for us."

This writer, it should be noted, was by no means questioning the emotional basis of the music itself. On the contrary, he discerned in it a genuine work of art, motivated by something other than technical precept, and for that reason worthy to be appraised with a special and unbiased care as perhaps a "historic document" in the still-to-be-written rake's progress of "atonalism."

In his article on the new violin concerto ("Tonality and Atonality," *Sunday Times,* May 10, 1936), Mr. Newman attempted to show that "atonality" is a fallacy as an artistic principle, something which has "functioned in a sort of vacuum"; that Alban Berg, being an artist of sound instincts, had drifted increasingly toward tonality in "Wozzeck," the "Lyrical Suite," "Lulu," and the Concerto; that he may go down in history as a well-intentioned pupil of Schoenberg who inevitably broke with his master and in the last analysis contributed to the evolution of tonalism by "having simply added an ingredient to the Strauss-Mahler cup."

There were others, too, who have pointed out plain capitulations toward tonality in the concerto: the emphasis upon what are the basic notes of the violin, tuned in fifths; the plain emergence of major and minor triads, the use of a chorale with Bach's own harmonies. Willi Reich, a staunch but soberly reasoned champion of Berg, demonstrates in his analysis of the concerto, printed elsewhere in this publication, that these phenomena were the quite natural results of Berg's develop-

ment of the matter in hand, and no forfeiture of twelve-tone principle. Herr Reich answered Ernest Newman's article on the concerto point by point, and this reply, not gaining access to the columns of the *Sunday Times,* found its way into the Viennese musical pamphlet "23" (November 10, 1936). Reich first took Newman to task for his loose terminology. Newman had cited works of Berg as "atonal" which Reich maintained are strictly "twelve-tonal." "There is a fundamental difference between the two things. 'Atonality' means the renunciation of any recourse to a tonal basis in any specified musical development, while a 'twelve-tone' composition offers the possibility of arriving at any musical combination within the system of twelve tones."

"You claimed," wrote Reich, "that Berg in his last works 'was moving further and further away from the out-and-out atonalism of his master Schoenberg,' and therefore the conception of those works was a denial of avowed principle. The possibility of reaching tonal results exists in *every* composition; Berg made use of it in *all* his works."

"You tried by comparing statements of Berg in 1912 and 1924 with his way of thought in his last years to set up a contradiction between the theorist and the working artist. Neither in his musical works nor in his writings, nor in his spoken words, is there any evidence that he composed anything contradictory to his artistic convictions. There is rather in his whole production a strict adherence to those principles of musical form which he learnt from Schoenberg and further developed in the light of his individuality."

On the question of the chorale, Newman has this to say: "Here, under the stress of profound grief over the death of someone he had loved, he quotes a melody from a Bach cantata, giving it us first of all in what we may call normal harmony, then harmonised atonally. But surely atonalism of the true-blue type is one thing and tonalism quite another, and never the twain shall meet? An atonal composer surely ought to think all of a piece atonally; his melody, for instance, ought to be organically one with his harmony, as tonal melody is organically one with tonal harmony. To take an existing tonal melody – the product of a certain way of thinking in music – and then give it atonal harmonies, the product of a completely different way of musical thinking, and directed towards a completely different end – is to fall between two stools."

"In no sense," Reich answers, "has Berg taken a 'melody' of Bach and set it by turn to a tonal and an atonal harmonization. He brings in the chorale after the introduction by means of the solo violin strictly in the original Bach harmonization and later imposes this upon his own harmonization, which evolves from the general underlying twelve-tone series. (The Chorale chosen by Berg owes its choice to no accident. Quite apart from the symbolic idea of the text there lies between the melody and the intruding twelve-tone series a close and artfully contrived cohesion, and that part wherein the harmonization the tonal

and 'atonal' are in direct juxtaposition, is deeply thought and integral with the entire work.)" *

It was an apparently unrepentant Newman who brought up the subject once more on the occasion of the second London performance, for he still applied the words "atonality" and "compromise" to the Berg of the Violin Concerto. His remarks are here quoted, not with intent to give him the last word over Reich, for it may almost be assumed that the Austrian scholar has a closer understanding of the subject in its technical aspects. This very closeness, however, may deprive Berg's friend of a certain objectivity and detachment helpful to those who are approaching the concerto as somewhat unfamiliar territory, and who may find a better understanding of it through a guide of sympathetic but poised judgment.

"There is a good deal in the score of the concerto that may strike the casual hearer, at first, as being atonal, but is really nothing of the kind. It is simply a further subtilisation of the 'Tristan' chromaticism: passage after passage can be analysed out along these lines. Berg's harmonic procedure is as logical as Wagner's; he shades off into finer and finer chromaticisms, but at the back of them all is the same set of primal tonal relationships that was at the back of the innovations — so startling in their own day — of 'Tristan.'

"When I was writing about the concerto last year I said that it was likely to prove a historical document. By that I meant that a future day will probably see it as a turning-point in modern developments. It was evident from the beginning that out-and-out atonalism would not work, at any rate all at once: there would have to be a slow interfusion of the more utilisable of the new elements with the firmly fixed logic of the older musical language. The great interest of the concerto, for me, is the mass of evidence it affords that this interfusion was silently taking place in the mind of Berg, who was the one product of the Schoenberg school who was capable of bringing a fine imagination to work upon what in the hands of his less gifted colleagues was only theory unrelated to vital practice. His death at the age of fifty is truly an irreparable loss to music; had he lived another ten or fifteen years, he would probably have solved many of our most perplexing problems for us."

* Mr. Krasner, who discussed many details of the score with its composer, substantiates this statement. Having noticed that the whole tone sequence A, B, C-sharp, D-sharp which are the notes of the opening phrase of Ahle's chorale with its striking feature of the raised fourth, are identical with the last four notes of the series as used in the first part of the concerto, he asked Berg whether this occurrence was not an intentional anticipation of the chorale. The composer answered that it was not only unintentional, but quite fortuitous. While he was at work upon the first part. he had not even found this melody, but was searching the literature of chorales for one which would both appeal to him and suit his specific purposes. Finding *"Es ist genug,"* he realized at once that it fitted with almost uncanny aptness into his twelve-tonal scheme.

ALBAN BERG'S VIOLIN CONCERTO

By Willi Reich

Free invention within the narrow confines of form is the earmark of Alban Berg's art, and the essential characteristic of the Violin Concerto. From the gently surging *andante* introduction, there are slowly disengaged mounting melodies, which gradually lapse into the fluctuating motion of the opening. As if rising from the unknown, the *Allegretto-scherzo* which closes the first part pictures the lovely girl in two passing trio-like episodes — the one tenderly dreaming, the other a lively folk tune of native character. A brief pause, and a turbulent passage introduces the second part, which is conceived as a free, restless, and stormy cadenza for the violin. The music drives its demonic and irresistible course, relieved only by a short and peaceful intermezzo, to the catastrophe. Heavy laments and sharp outcries are heard in the orchestra; then, over a long organ point, a gradual falling away. At this poignant moment there is suddenly introduced by the violin solo the grave chorale of J. S. Bach, derived from J. R. Ahle: *"Es ist genug! So nimm, Herr, meinen Geist."* The wood winds, in an organ-like choir, answer each strophe with the original harmony of the classical prototype. Then there begin artful variations in which the original choral melody always lingers, the *'misterioso'* rising from the bass, while the solo violin adds a moving elegy. The death song grows more distinct, the soloist visibly takes the lead of the whole body of violins and violas, drawing them intensely into unison with its voice, then gradually detaching itself. A fleeting recollection of the lovely girl's image, and the chorale, in acid harmonization, and mingled with a tender melody of the solo violin, brings the tragic work in coda-fashion to its close.

If the formal plan of the Concerto was conditioned chiefly by its programme idea, it prompted no less the inner structure of the music and the technical handling of the concerted instruments, in which Berg, in the most ingenious fashion, kept his score in conformity with the strict uses of twelve-tone technique. The violin, by virtue of its perfect fifths, is considered the "tonal" instrument *par excellence*. A glance at the first half of the following basic series (*Grundreihe*) on which the whole course of the music in the concerto devolves, shows these essentials:

G B-flat D F-sharp A C E G-sharp B C-sharp D-sharp F

The underlined notes correspond to the open strings of the violin and thus possess a special sonority; they also become the ingredient within the series of a number of major and minor chords, and the middle

MANON GROPIUS

When Alban Berg inscribed his Violin Concerto "To the Memory of an Angel," he was moved by the death of a girl of eighteen in Vienna. Manon Gropius, the daughter of Otto and Alma Maria Gropius (the widow of Gustav Mahler) was stricken with infantile paralysis, and died in May, 1935. She was considered to have a highly promising talent for the stage.



notes of augmented and diminished fifth triads. In fact the work contains numerous phrases of pure major and minor tonalities, predetermined by the structure of the series; they are here introduced, however, as borrowed citations used in special episodes which nevertheless come strictly within the principles of twelve-tone technique. One of these episodes occurs in the introduction, consisting of improvisations of the soloist upon the open strings. The second part of the series, based on the whole-tone scale, produces a tonality of quite a different sort which becomes more pronounced as the beginning of Bach's Chorale melody coincides with the whole tone scale. Since the tonal relations remain inherent in all the transformations of the series, the whole structure yields not only a close thematic texture through the use of the twelve-tone technique, but also a kind of harmony which invests the work — in all its fullness of vision — with a symmetry of pure classicism.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" — certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. These critics need not have gone further than to read Strauss' statement on the occasion of the first performance of the work (at Frankfort-on-the-Main November 27, 1896): "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

The following quotation from Nietzsche's book, taken from Zarathustra's introductory speech, is quoted at the beginning of the score rather as an introduction to the subject than as a description of the music itself:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou has come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The following analysis was made by Philip Hale:

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "VON

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EDWARD A. TAFT,
Chairman of Friends of the Boston Symphony Orchestra.

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DEN HINTERWELTLERN" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

The next heading is "VON DER GROSSEN SEHNSUCHT" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUDEN UND LEIDENSCHAFTEN" (Of Joys and Passions).

"GRABLIED" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent).

TANZLIED. The dance song begins with laughter in the wood wind.

"NACHTLIED" ("Night Song").

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FOURTH MATINÉE CONCERT

SATURDAY, MARCH 13

Programme

LIADOV.....“From the Apocalypse,” Symphonic Picture, *Op.* 66

MOUSSORGSKY.....Prelude to “Khovanstchina”

PROKOFIEFF.....Scythian Suite, “Ala and Lolli,” *Op.* 20

I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

INTERMISSION

TCHAIKOVSKY.....Symphony No. 6 in B minor, “Pathetic,” *Op.* 74

I. Adagio. Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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The music of these programmes is available at the 58th Street Library.

"FROM THE APOCALYPSE" — Symphonic Picture, *Op* 66

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 11, 1855; died on August 28, 1914

The score, dedicated to Alexander Siloti, bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettledrums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, October 23, 1925. There were other performances December 16, 1927, and January 29, 1937.

Liadov as a young man became closely associated with the nationalist group of five at that time when they were becoming estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" ("Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling in to be done on a posthumous score of Glinka, the tangled sketches of Borodin, or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was long-enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the

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ejection of Rimsky-Korsakov, this act of loyalty must have been something of a reproach to the older composer, on account of an episode connected with their first association. This was in the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their re-admission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it. The only consolation, possibly, is that everything is for the best in this world of ours – both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training – or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous reveling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all.

On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *'Rognieda'* and *'Judith'* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough. Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other assignment was completed. Although expelled, he took his diploma by means of a cantata — "a really fine piece of work," according to Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to do about it."

Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a Scena — "The Inn," a Mazurka, "Valse Badinage," Ballade, Polonaise, a suite "To Maeterlinck." His "From the Apocalypse" was performed at the Boston Symphony concerts, October 23, 1925, his "Eight Russian Folk Songs for Orchestra," January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's "Bride of Messina," shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the "Music Box" was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of the government.



"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first a) looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much – its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovánstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village – especially by several singers in succession – no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

SCYTHIAN SUITE, "ALA AND LOLLI," *Op.* 20

By SERGE SERGEIVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891

WHEN Prokofieff was in his twenty-third year, not long graduated from the Conservatory at St. Petersburg and looked upon in Russia as a modernist of great promise, Diaghilev approached him for a ballet. Prokofieff planned a musical depiction of "Ala and Lolli," pre-Christian figures of legendary Scythia, a region not far removed from the southern Russia in which he had grown up. The subject did not seem practicable to Diaghilev, and was accordingly written, not as a ballet, but as the "Scythian Suite" for Orchestra. It was completed in 1914, and first performed under the composer's direction at the Maryinski Theatre in Petrograd, January 29, 1916.*

The Chicago Orchestra introduced it to America, December 6, 1918. There have been performances by this orchestra in Boston under Koussevitzky, October 24, 1924, March 2, 1928, and January 31, 1929.

Intimations of the long vanished gods and demons that people the music, are printed in the score:

I. Invocation to Veles and Ala (*Allegro feroce,* 4-4 time). The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters (*Allegro sostenuto,* 4-4 time). The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night (*Andantino,* 4-4 time). The Evil-God comes to Ala in darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise (*Tempestuoso,* 4-4 time). Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

The remarkable final pages kindled the imagination of Lawrence Gilman: "The finale limns for us a pagan dawn as seen through the

*"When the first performance of the Scythian Suite was announced in Moscow, a not uncommon incident occurred: the orchestral parts were not ready in time, and another piece was substituted at the last moment. This did not prevent the headlong critic, Sabaneiev, from showering on Prokofieff all sorts of invectives for his music. Prokofieff gave out the facts of cancellation in an open letter; the critic was forthwith asked to resign. At that time such dishonesty could not be tolerated. We all know that nowadays critics get away with worse things." — NICOLAS SLONIMSKY, in the *Boston Evening Transcript* (January 30, 1930).

savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."

The Suite is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, four trombones, tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two harps, pianoforte, and strings.

The following description of the Scythians by Herodotus was quoted by Philip Hale when this suite was previously performed:

"Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these, Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papæus; the Earth, Apia; Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thamimasadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Fifth and Last Pair of Concerts

Thursday Evening, April 1

Saturday Afternoon, April 3

Liszt's "A Faust Symphony" (After Goethe) will be performed at the concert of April 3. The Orchestra will be assisted by the Harvard Glee Club and Rulon Robison, Tenor.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893, and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not sur-

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pass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: "One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik

entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the spendid composition soon became famed and even modish."



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CONCERT SCHEDULE

FOR MARCH AND APRIL

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Tuesday	Afternoon	Mar. 16 at 3.00	Symphony Hall	Boston
Thursday	Evening	Mar. 18 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 19 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 20 at 8.15	Symphony Hall	Boston
Thursday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
*Friday	Afternoon	Mar. 26 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 27 at 8.15	Symphony Hall	Boston [N.J.
Tuesday	Evening	Mar. 30 at 8.30	The Gymnasium	New Brunswick
Wednesday	Evening	Mar. 31 at 8.30	Academy of Music	Philadelphia
Thursday	Evening	Apr. 1 at 8.45	Carnegie Hall	New York
Friday	Evening	Apr. 2 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Apr. 3 at 2.30	Carnegie Hall	New York
Tuesday	Afternoon	Apr. 6 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Apr. 9 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 10 at 8.15	Symphony Hall	Boston
Monday	Evening	Apr. 12 at 8.15	Symphony Hall	Boston
Wednesday	Evening	Apr. 14 at 8.15	Auditorium	Worcester
Friday	Afternoon	Apr. 16 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 17 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Apr. 20 at 8.15	Metropolitan Theatre	Providence
Thursday	Evening	Apr. 22 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Apr. 23 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 24 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Apr. 27 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Apr. 30 at 2.30	Symphony Hall	Boston
Saturday	Evening	May 1 at 8.15	Symphony Hall	Boston

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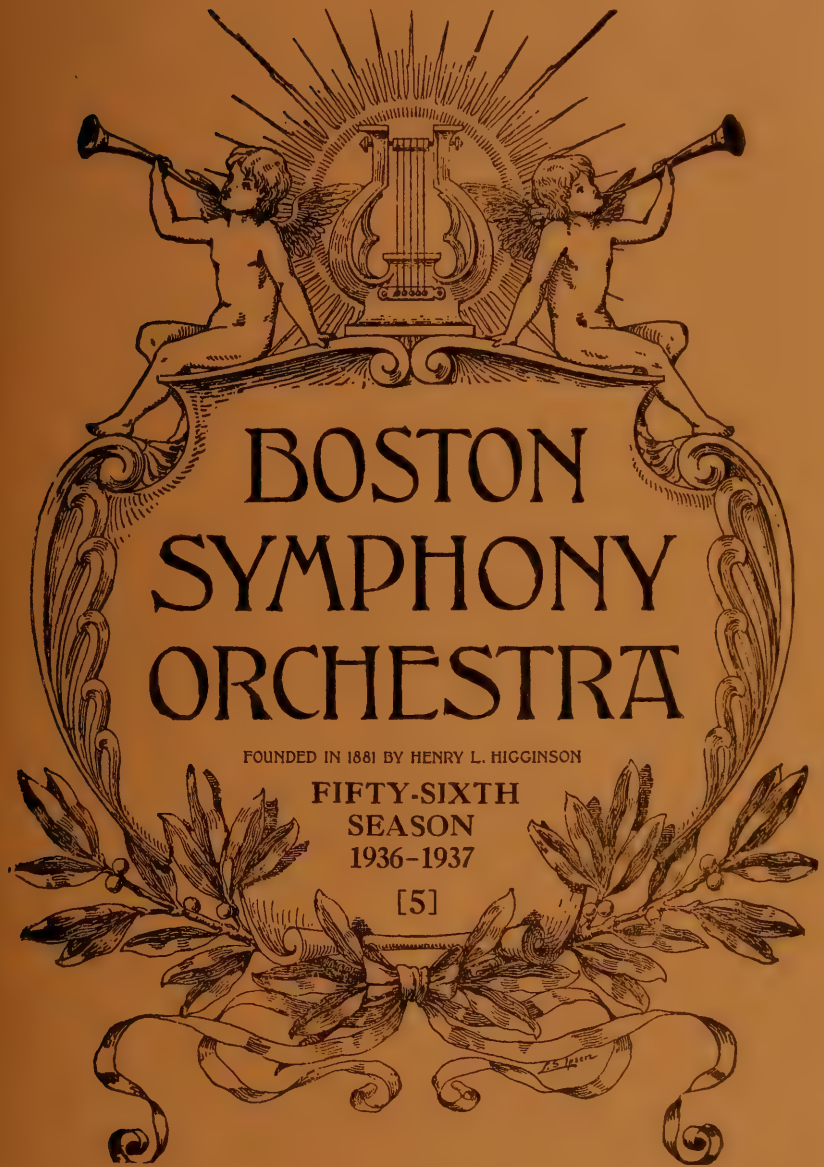
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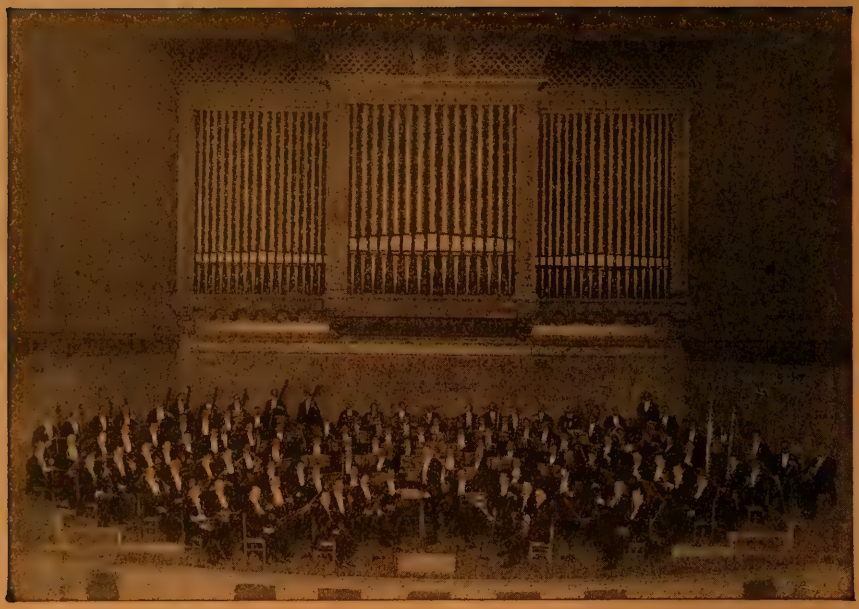
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Thursday Evening, April 1

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Classical Symphony	Prokofieff
Concerto No. 12 — Larghetto	Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March	Berlioz
Danse	Debussy-Ravel
Daphnis et Chloe — Suite No. 2	Ravel
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
Rosamunde — Ballet Music	Schubert
La Valse	Ravel
Wiener Blut — Waltzes (Vienna Blood)	Strauss
"The Enchanted Lake"	Liadov

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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *April* 1

AND THE

Fifth Matinée

SATURDAY AFTERNOON, *April* 3

with historical and descriptive notes by

JOHN N. BURK

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Series B

12th, Thursday
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15th, Sunday



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Instead of the Brandenburg Concerto No. 3

in G major, the following will be played:

Bach. Brandenburg Concerto No. 2

in F major, for Trumpet,

Flute, Oboe and Violin

with String Orchestra

Harpsichord: E. V. WOLFF

Carnegie Hall

FIFTY-FIRST SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIFTH EVENING CONCERT

THURSDAY, APRIL 1

Programme

BACH Brandenburg Concerto No. 3 in G major for string orchestra (with the Sinfonia from the Cantata "Christ lag in Todesbanden")

Allegro moderato
Sinfonia
Allegro

SIBELIUS Symphony No. 7 (in one movement), *Op.* 105

INTERMISSION

BRAHMS Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio: Allegro non troppo, ma con brio

The music of these programmes is available at the 58th Street Library.

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO (WITH THE SINFONIA FROM THE CANTATA "CHRIST LAG IN TODESBANDEN")

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

THE set of Brandenburg concertos can be looked upon as an experiment in various instrumental combinations. Of the six, this one is unique in being written for strings only, and in having no intervening slow movement to bring the customary contrast between the two allegros.

The original title runs *"Concerto 3zo a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo,"* but the score definitely gives a place to the string basses, doubling the 'cellos, whereby the *"cembalo"* becomes merely a reinforcing instrument, unessential in the general balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or 'cellos) are at variance, giving an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation. "The two movements," writes J. A. Fuller-Maitland, "make up a composition that is surely without a rival as the expression of a frank and fearless joy, a joy from which everyday mirth is not excluded and which yet is well fitted for a tribute of spiritual exultation." Philip Spitta speaks of the first movement as "instinct with life and genius." He draws the attention to a particular passage (from the 78th bar) which he considers "as fine as anything in the whole realm of German instrumental music; the chief subject is given out in the second violin part, the first violin then starts an entirely new subject which next appears on the second violin, drawing in more and more instruments, and is at last taken up by the third violin and the third viola, and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several bars. There is no adagio in regular form. Two long-held chords alone release the imagination for a moment, and then begins the concluding movement, a true concerto finale in 12-8 time."

The two transitional chords (*adagio*), with a minor "Phrygian cadence" bringing momentary relief from the prevailing tonality of G major, have been amplified by Max Seiffert, editor of the edition, with a "free cadenza" for the violins. But Bach's two chords, unadorned, have been used in previous performances by this orchestra. Other conductors have at this point interpolated a slow movement of Bach. An *andante* transcribed from one of the sonatas for violin solo is on record as having been used at a performance by the New York Philharmonic Orchestra (February 13, 1903). In Chicago, the *adagio* from the violin concerto in E major (transposed from C-sharp minor to C minor) was used. For the present performances, the introductory sinfonia to Bach's *"Christ lag in Todesbanden"* is used. The sinfonia, written for the string orchestra in E minor, has needed no transcription.* Bach has given what might be called a "reversed precedent" for this interpolation. The first movement of this concerto (somewhat altered) was used by him as an introduction for his Whitsuntide Cantata — *"Ich liebe den Höchsten von ganzem Gemüthe"* — a transference of cheerful, lay music to pious purposes which has disturbed some judges of the æsthetic proprieties.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed *"À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the

* The cantata, "Christ lay in death's dark prison" is numbered four. It is considered to have been written for Easter Day, 1724. It is based upon Martin Luther's hymn of the same title. The cantata was performed on March 28, 1931 (with the Bach Cantata Club), as part of the Bach Festival given by the Boston Symphony Orchestra in that season.

name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti.*"

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

SYMPHONY NO. 7, *Op.* 105

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, March 8, 1935, and March 19, 1937.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his recent biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn solutions that come too easily, that follow the line of least

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resistance, in a higher degree than formerly. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"In regard to symphonies VI and VII the plans may possibly be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands.

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* — that was what I at first thought of calling my Seventh symphony in one movement."

~

Mr. Gray, who has gone far in praise of the structural Sibelius, considers the Seventh Symphony "one of the highest summits to which music has yet attained," in "sheer constructive mastery and intellectual power," and he dares lay it proudly beside the opening movements of Beethoven's "Eroica" and Ninth symphonies.

"Sibelius's Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject—a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful

way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost—the world of classical antiquity."

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment – with spiritual self-questioning – and with unbounded ambition. The result – a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent – has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high.

*British Broadcasting Corporation Orchestra programme notes.

But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them – and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible – even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

It is possible to imagine how the skeptics at a performance would have been irritated by the pointed applause of the Brahms clique, the domineering air of the openly-partisan conductor, and would have been only too ready to find the music "harsh," "abrupt," or "muddy." Any composer would be suspect who must rely upon such a pompous bag of wind as Edward Hanslick for his official critical spokesman in Vienna, and this defender of the faith often obscured the issue by grudging his praise of a new work.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Controversy has fastened upon certain portions of the symphony,

and continued with more persistence than general enlightenment. In answer to those early critics who found the opening pages too meaty, too concentrated and close-worked for their taste, John Fuller-Maitland, in his book of 1911, draws a plausible comparison with Robert Browning: "The case is almost a parallel to certain poems of Browning; the thoughts are so weighty, the reasoning, as it may be called, so close, that the ordinary means of expression are inadequate to convey the whole of what is in the creator's mind, and a feeling of strain is undoubtedly caused at certain moments. But to try to rescore such a movement as this with the sacrifice of none of its meaning, is as hopeless a task as to rewrite *Sordello* in sentences that a child should understand."

Of the long melody for horn solo in the last movement, Kalbeck found a suggestion of an Alpine horn, an echo of Brahms' blissful mountain climbing days. Philip Hale adds another version: "There has lately been an attempt to prove that Brahms had in mind the solemn notes of 'Big Ben.' in London. Brahms never was in London, but a friend told him about 'Big Ben,' and gave him the notation!" Let us turn to the genuinely English report on this subject of D. Millar Craig. His countrymen, who took Brahms to their hearts from the start, first heard the symphony in March, 1877. "Through the interest of Sir Charles Stanford, Joachim sent the score and parts, still in manuscript, to the Cambridge University Musical Society, which had the honor of playing the symphony for the first time in this country. The work was hailed with special delight by Cambridge, not only for its own splendid sake but because of a rather striking coincidence. The horn passage near the beginning of the last movement uses the notes of the chimes familiar to all Cambridge as 'The Cambridge Quarters,' and the University hailed that as a particularly happy omen for the first performance of the work there."

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

LIST OF WORKS

Played at the Evening Concerts

DURING THE SEASON 1936–1937

BACH	Brandenburg Concerto No. 3 in F major	V April 1
BEETHOVEN	Symphony No. 4 in B-flat major, *Op.* 60	IV March 11
	Symphony No. 5 in C minor, *Op.* 67	I November 19
BERG	*Concerto for Violin and Orchestra (Soloist: LOUIS KRASNER)	IV March 11
CLEMENTI	*Symphony in D major (Revised by ALFREDO CASELLA)	II January 7
BRAHMS	Symphony No. 1 in C minor, *Op.* 68	V April 1
	Symphony No. 4 in E minor, *Op.* 98	II January 7
DEBUSSY	"La Mer," Three Orchestral Sketches	I November 19
HAYDN	Symphony in B-flat No. 102 (the Ninth of the London series)	I November 19
MAHLER	"Das Lied von der Erde" ("The Song of the Earth") MARIA RANZOW, *Contralto* PAUL ALTHOUSE, *Tenor*	III February 12
MOZART	Symphony in C major, No. 34 (Koechel No. 338)	III February 12
RAVEL	"Daphnis et Chloé," Ballet (Second Suite)	II January 7
SIBELIUS	Symphony No. 7 (in one movement) *Op.* 105	V April 1
STRAUSS	"Also Sprach Zarathustra," Tone Poem, *Op.* 30 (Freely after Friedrich Nietzsche)	IV March 11

An extra concert for the benefit of the Orchestra's Pension Fund was given on February tenth. Jascha Heifetz was the soloist in the Mendelssohn Violin Concerto (*Op.* 64). Mendelssohn's "Italian" Symphony (*Op.* 90) and Tchaikovsky's Fourth Symphony (*Op.* 36) were also performed.

*First performance in New York City.

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SATURDAY, APRIL 3

Programme

HAYDN.....Symphony in G major No. 94 ("Surprise")

I. Adagio cantabile e vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

INTERMISSION

LISZT..A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso
Allegro agitato ed appassionato assai

II. GRETCHEN:
Andante soave

III. MEPHISTOPHELES:
Allegro vivace ironico
Andante mistico (with Male Chorus)

THE HARVARD GLEE CLUB (G. Wallace Woodworth, Conductor)
Tenor Solo: RULON Y. ROBISON

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SYMPHONY IN G MAJOR, "THE SURPRISE," NO. 94

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

The symphony was composed in 1791; performed for the first time March 23, 1792, at the Hanover Square Rooms, London.

The orchestration comprises two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THIS was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impressario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the "favorite grand overture." Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden *fortissimo* chord introduced at the end of a *pianissimo* passage in the *Andante* undoubtedly captured the general fancy and contributed toward the favor in which the piece was held. It thus acquired the title in England "The Surprise" Symphony, and in Germany the symphony "with the drum stroke." Adalbert Gyrowetz, writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, "The women will cry out here." It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. "The first *allegro* of my symphony was received with countless 'bravos,' but the enthusiasm rose to the highest point after the *Andante* with the drum stroke. *'Ancora! ancora!'* was shouted from all sides, and Pleyel himself complimented me upon the idea."

The reviewer in the *Oracle* was roused to a flight of fancy:

"The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious."

This loud chord which caused so much attention and discussion has been demonstrated to have been nothing more than an afterthought. A writer in the *Musical Times* (May 1, 1909) who signed himself "F. G. E." explained that he had had access to the "original autograph," which was then in the possession of Felix Moscheles. The first page of the *Andante* from the autograph in question is reproduced in facsimile in that issue of the *Musical Times*. After the first eight

measures, which are marked *"piano,"* there is simply a double-bar repeat sign. A large X is drawn across the page. (In the printed score the eight measures are repeated *pp* with a lighter scoring. The *ff* chord follows, given to the full orchestra.)

William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Julien's Orchestra played the "Surprise" Symphony during the season 1853 – 54. Julien chose the *Andante* as a means for creating a sensation. "To make the 'Surprise' still more surprising, he added an enormous bass drum—the largest, I believe, ever seen in this country up to the time."

The Symphony begins with a short introduction, *adagio cantabile,* in G major 3-4, leading to the main body of the movement, *vivace assai,* in G major 6-8. In the working out and summation of the first movement, as likewise in the minuet with its trio and in the rondo *finale,* Haydn makes no conspicuous departure from prescribed form. The theme of the *Andante,* which is in C major and is followed by a series of variations, he later used as an accompaniment to an air in his oratorio, "The Seasons": "With Eagerness the Husbandman."

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FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811;
died at Bayreuth, July 31, 1886

Liszt at twenty-four, traveling gaily through Switzerland in such inspiriting company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life foreswore or long forgot this vein of idealism, although, in pursuit of earthly delights, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Symphony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is part of an act of irreproachable courage which marked the productive Weimar period (1849–61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer — merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named "symphonic poems," choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two "symphonies" similar in character to the others, but in successive movements, based upon Goethe's "Faust" and upon Dante's "Divine Comedy."

Goethe's "Faust" inevitably appealed to the musical idealism of the century past. Beethoven dreamed of a "Faust" Symphony; Schumann composed music to the poem; Berlioz was fired by the subject twice in

his life, and it was his "Damnation of Faust" which first stirred the imagination of Liszt. Berlioz dedicated his score to Liszt, and Liszt responded with the dedication of his symphony. Goethe's "Faust" was the one subject which Liszt and Wagner both treated. Wagner made his revision of his "Faust" Overture within three months of Liszt's completion of his own symphony. The two friends exchanged scores: Liszt, who had advised Wagner on the revision, performed the new score (as he had the original one), and saw to its publication. Wagner eagerly studied Liszt's symphony, attended its performance. He kept his initial enthusiasm for this score through his life, an enthusiasm withheld from such of the symphonic poems as *"Tasso"* or *"Les Préludes,"* and indeed from most of the music of his contemporaries.

A FAUST SYMPHONY IN THREE CHARACTER PICTURES

(AFTER GOETHE):

I — FAUST. II — GRETCHEN. III — MEPHISTOPHELES

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in a festival at the Grand Ducal Theatre in Weimar, September 5, 1857. Liszt conducted. Many dignitaries were present — also many of Liszt's staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval. The sym-

phony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease. Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

"Das Abgeschmackteste
Hier ward es gescheckt,
Das Allvertrackteste
*Hier ward es bezweckt —"**

And to his friend again on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus mysticus sung *invisibly* — which, however, would be possible only at performances given in theatres, by having the curtain lowered. Besides which, I felt doubtful whether the sound would not have thus become too indistinct."

Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait — his music would outlast its critics. "We must not give *certain gentlemen,*" he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.' "

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.

The symphony, published in 1861, was performed, with the choral ending, in New York, May 23, 1863, and with chorus, by the Philharmonic Society, January 30, 1864, Carl Bergmann conducting both performances. Theodore Thomas brought the "Gretchen" movement to Boston, October 14, 1870; the whole symphony was first played here December 17, 1880, by the Philharmonic Orchestra.

* "The most insipid
Here was tasted;
In queerest nonsense
Here all was wasted."

"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. William Foster Apthorp, attempting to look upon the piece as a symphony, decided that it was after all "really a concatenation of three symphonic poems," and "somewhat recalcitrant to technical analysis." It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." No such explanation is necessary to the clear realization of the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

and much transformed in the setting forth. The theme which opens the work has suggested Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the augmented seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. After considerable further development, the last important theme of Faust is unloosed, in great striding chords of march rhythm, *grandioso,* for the full orchestra. Faust has now been pictured at full length – by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo,* as the section ends.

GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets if off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name – "He loves me" – "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's revery, and Faust's now familiar love motive makes its appearance, at first softly with harp

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arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny — *"Ich bin der Geist der stets verneint."* He is persuasive, subtle at first, a good fellow and *scherzando* devil — who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt — greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico,* in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

Alles Vergängliche
Ist mur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;

LIST OF WORKS

Played at the Afternoon Concerts

DURING THE SEASON 1936–1937

FOOTE	Suite in E major, *Op.* 63, for String Orchestra	II January 9
FRANCK	Symphony in D minor	II January 9
HAYDN	Symphony No. 94 in G major ("Surprise")	V April 3
LIADOV	"From the Apocalypse," Symphonic Picture, *Op.* 66	IV March 13
LISZT	A Faust Symphony in Three Character Pictures (after Goethe)	
	The HARVARD GLEE CLUB (G. WALLACE WOODWORTH, *Conductor*) *Tenor Solo:* RULON Y. ROBISON	V April 3
MACDOWELL	Concerto for Pianoforte and Orchestra, No. 2, in D minor, *Op.* 23 (Soloist: JESÚS MARIA SANROMÁ)	II January 9
MAHLER	"Das Lied von der Erde" ("The Song of the Earth") for Tenor, Contralto, and Orchestra (MARIA RANZOW and PAUL ALTHOUSE)	III February 13
MESSIAEN	*"Les Offrandes oubliées" ("The Forgotten Sacrifice"), Méditation Symphonique	I November 21
MOZART	Symphony in A major No. 29 (Koechel No. 201)	I November 21
	Symphony in D major (Koechel No. 504)	III February 13
MOUSSORGSKY	Prelude to "Khovanstchina"	IV March 13
PROKOFIEFF	Scythian Suite, "Ala and Lolli," *Op.* 20	IV March 13
SIBELIUS	Symphony No. 5 in E-flat major, *Op.* 82	I November 21
STRAUSS	"Don Juan," Tone Poem (after Lenau), *Op.* 20	I November 21
TCHAIKOVSKY	Symphony No. 6 in B minor, "Pathetic," *Op.* 74	IV March 13

An extra concert for the benefit of the Orchestra's Pension Fund was given on February tenth. Jascha Heifetz was the soloist in the Mendelssohn Violin Concerto (*Op.* 64). Mendelssohn's "Italian" Symphony (*Op.* 90) and Tchaikovsky's Fourth Symphony (*Op.* 36) were also performed.

*First performance in New York City.

Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

In the last two lines, sung to notes derived from the theme of Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra. The "Chorus Mysticus" has thus been translated by Albert G. Latham:

All things corruptible
Are but reflection.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.*

The symphony is scored for wood winds in twos (with three flutes and piccolo), four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, harp, strings. The organ is introduced, supporting the male chorus at the conclusion.

* It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing this chorus in English, delivering "the words 'Eternal Feminine,' 'Eternal Feminine' with the accent on the last syllable of the second word, pronouncing it to rhyme with wine and nine."

MUSICAL INSTRUCTION

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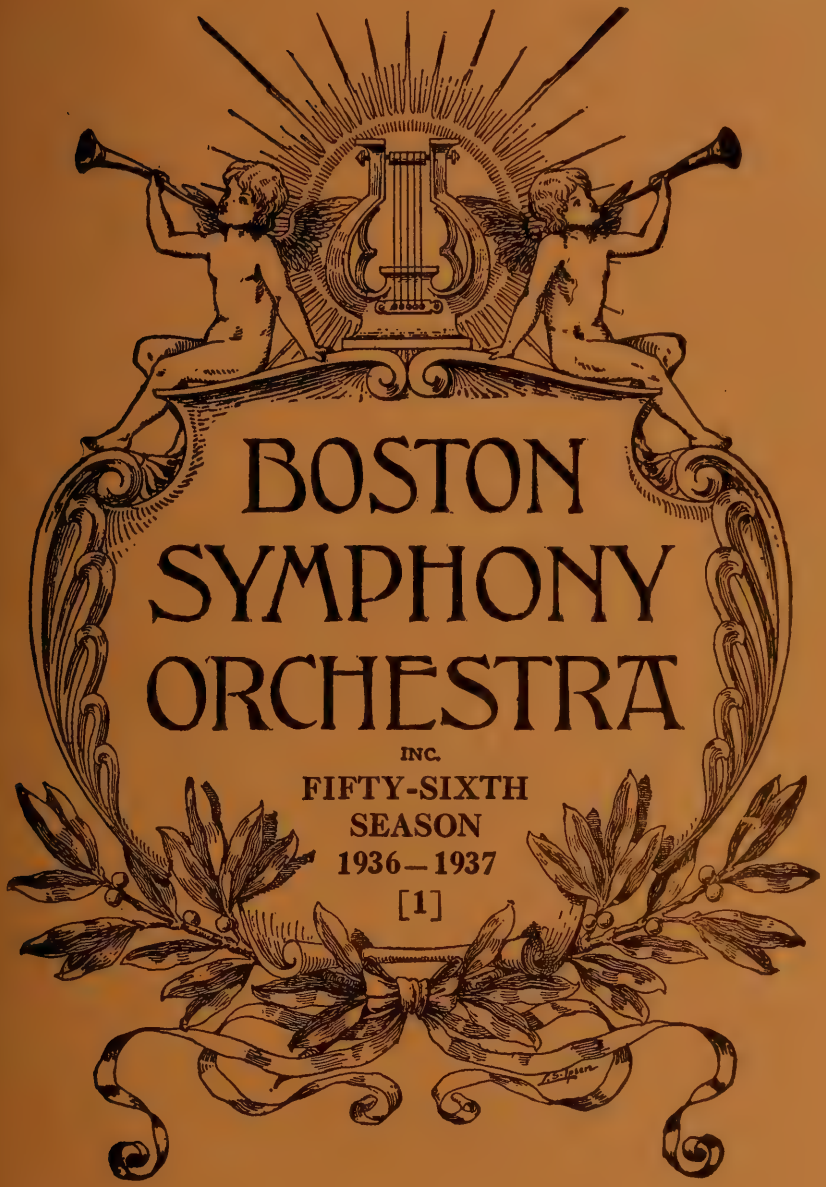
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[Fifty-sixth Season, 1936-1937]

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Boston Symphony Orchestra

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SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the First Concert

FRIDAY EVENING, *November* 20

with historical and descriptive notes

By JOHN N. BURK

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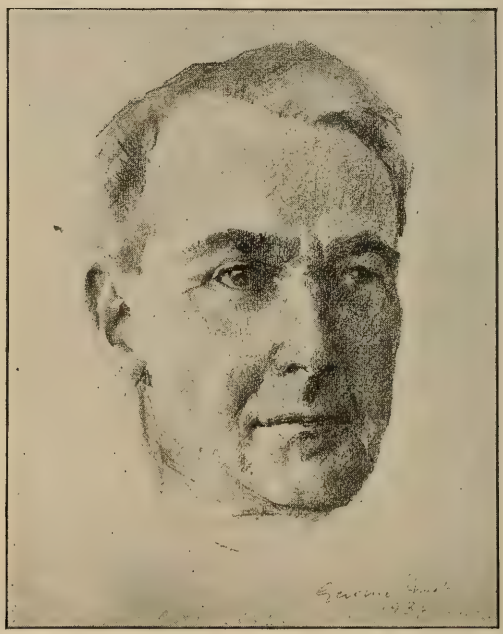
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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 20

Programme

MOZART.....Symphony in A major No. 29 (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

STRAVINSKY.....Divertimento from "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concert-master at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of EUROPE, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

T. de Wyzewa and G. de Saint-Foix have made just such a recon-

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

struction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is scored for the usual string choir, with only two oboes and two horns in addition, and these hardly used except for doubling voices or strengthening chords. Yet countless felicitous touches give the symphony its freshness and charm. Otto Jahn has called it: "Full from beginning to end of cheerful humor and tender grace, and may serve as an example of the way in which a work of art of perfect mechanism and delicate shading may be produced from the simplest materials."

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

Divertimento from *"Le Baiser de la Fée"* ("The Fairy's Kiss"),

Allegorical Ballet in Four Scenes

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the Opéra in Paris, on November 27, and repeated on December 4. The ballet was mounted at the Théâtre de la Monnaie in Brussels, and at Monte Carlo; also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed. The composer has made an orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing. The suite was performed under his direction in November, 1928, by the then newly formed Orchestre Symphonique de Paris at the Théâtre des Champs Élysées. On his last visit to America he conducted the suite, leading the Boston Symphony Orchestra in a concert in Sanders Theatre, Cambridge, on March 14, 1935. He had previously conducted this music at a concert of the Chicago Symphony Orchestra, in Chicago, on January 17 and 18 of that year.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter [Pierre] Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost."

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn

upon, of most importance are the Humoresque for piano – used in the spendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha,'* and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

Stravinsky speaks of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie,* published last year.

"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchaikovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal kiss and closes him in her embrace to possess him forever in supreme felicity." *

The Suite is scored for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp and strings.

* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

" 'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!' "











Events in the

The BI

Upon a pine-clustered hill in Stockbridge [illegible] hailed the performances of the Boston Symph[illegible] 15, and 16). It was an enormous audience [illegible] marquee tent to the outside benches, to the [illegible] Emerson Estate. Motors packed the groun[illegible] license plates of almost every State. At the [illegible] a mighty demonstration took place — the orch[illegible] minutes while the audience clapped, cheered [illegible]

Mr. OLIN DOWNES of the *New York Ti[illegible]*

". . . The public response to these concerts [illegible]
"In general it may be said that they were [illegible]

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Very sincerely yours,

(s) EDWARD A. TAFT

Chairman, Friends of the Boston Symphony Orchestra

DECEMBER 3 • *annual meeting of the friends*

SYMPHONY IN D MINOR

By César Franck

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

"One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performances by this orchestra were October 12, 13, 1934.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, timpani, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like

* D'Indy lists the Symphony as having been begun in 1886.

them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *"La Rédemption"* or *"Les Éolides"*) which time has proved to be of any great importance. *"Les Béatitudes,"* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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a halo of glory, destined to grow brighter as time went on." The masterpieces – "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony – that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck – a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck – discovered very late in the day – and Richard Wagner's great operas – these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

~

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them – a professor at the Conservatoire, and a kind of factotum on the committee – what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the

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Violin

SECOND CONCERT

Friday Evening, January 8

English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see – your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions – alas! too few – when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents – his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with M. Louis Diémer), and the second part of *"Ruth."* Franck then conducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a con-

ductor; he went entirely wrong in the tempo of the finale of the *'Variations Symphoniques,'* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to

a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could – and did – think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.' "

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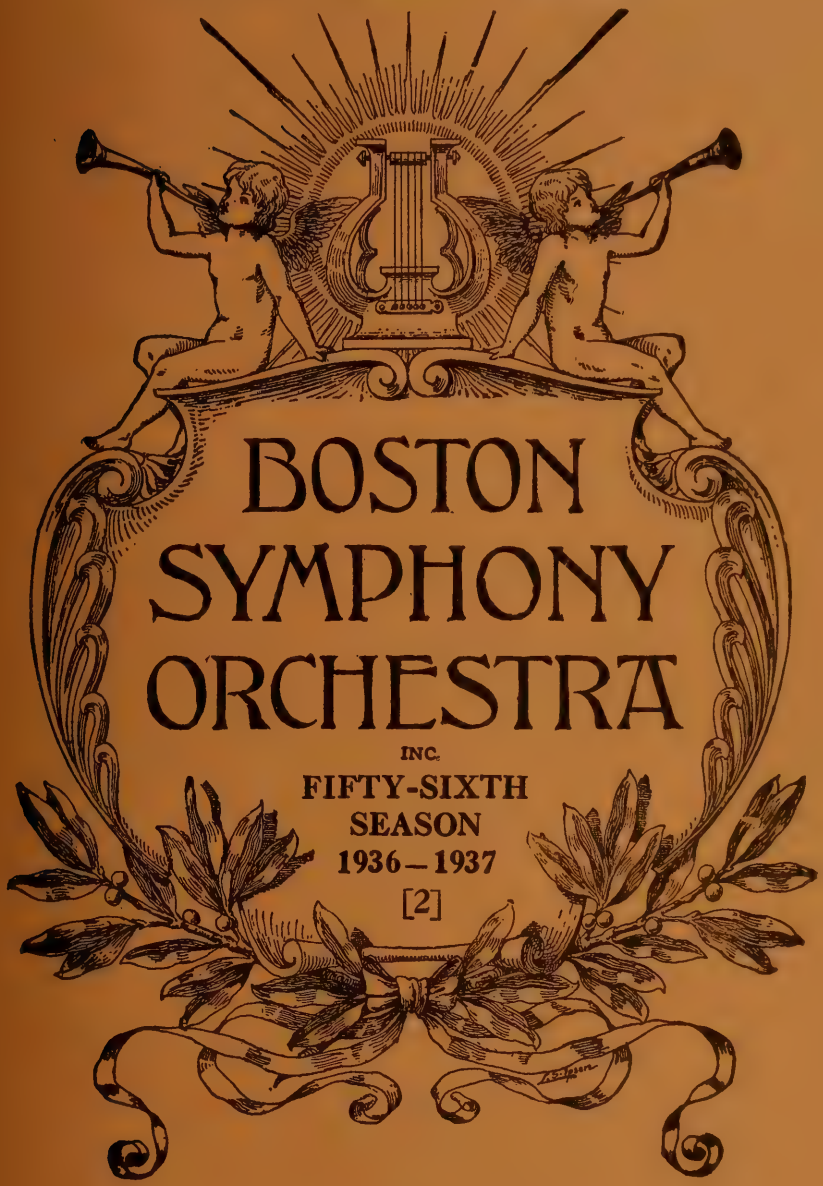
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[2]

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[Fifty-sixth Season, 1936–1937]

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SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

FRIDAY EVENING, *January* 8

with historical and descriptive notes

By JOHN N. BURK

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Programme

RICHARD BURGIN, *Conducting*

BACH.....Toccata in C major for Organ
(Orchestrated by Leo Weiner)
Prelude — Adagio — Fugue

MOZART.....Concerto for Violin in D major (Koechel No. 218)

I. Allegro
II. Andante cantabile
III. Rondo: Andante grazioso

INTERMISSION

KALINNIKOV.....Symphony No. 1 in G minor

I. Allegro moderato
II. Andante commodamente
III. Scherzo: Allegro non troppo
IV. Finale: Allegro moderato; allegro risoluto

SOLOIST

ALBERT SPALDING

TOCCATA IN C MAJOR FOR ORGAN

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

(Orchestrated by LEO WEINER)

Born at Budapest, Hungary, April 16, 1885

THE Toccata in C, one of the five organ works of Bach in this form,* is in three sections: a prelude introduced by a bravura passage for the manuals in a single part, and a displayful passage for the pedals alone; an adagio (a sustained melody with simple accompaniment) and a lively fugue.†

With nothing more precise than its form and "influences" to help them, the experts of Bach agree in identifying the organ Toccata in C major with the Weimar period, when Bach the organist first found his full expression. Albert Schweitzer places it among the organ works where Bach was freeing himself of the rigid formal prescriptions of Buxtehude and succumbing to the Italianate directness and charm of Legrenzi, Corelli, and Vivaldi — composers under whose spell he found a new liberation, "a clearness and plasticity of musical structure. . . . Thus did Bach win his freedom from Buxtehude by means of the Italians, and was enabled to bring to glorious reality the ideals that for two generations had agitated German organ music." The Alsatian scholar, contemplating, no doubt, the affecting adagio of this Toccata, finds in it "a wonderful pathos," which is part of the "spontaneous freshness of invention" in the works of this period. "They affect the hearer almost more powerfully than any other of Bach's organ works, and to play them is always to experience something of what the master himself must have felt when, for the first time, he exploited the full possibilities of the organ with regard to wealth of tone and variety of combination."

The long and elaborate pedal passage in the introduction, one of the most famous in all organ music, has led André Pirro to hazard

* The Toccata is defined as "a form of keyboard-composition in which there is usually a rapid, flowing and continuous succession of figures, passages and the like, devised so as to make a brilliant and showy effect and to give opportunity for executive display, thus justifying its name as a 'touch' piece."

Albert Schweitzer also notes: "The organ toccata derives ultimately from Claudio Merulo (1532–1604), the great master of the Venetian organ school, which in turn developed out of the school of the Netherlands. The toccata was afterwards brought by Frescobaldi to the highest perfection it ever reached in Italy. In Georg Muffat's celebrated *Apparatus musico-organisticus* (1690) we see the art of which he is the last great representative coming to a standstill."

† The Toccata entire was performed by Carl Weinrich, organist, at the Bach-Handel Festival (May 1, 1935).

that the Toccata "dates perhaps from the journey which Bach made to Cassel in 1714 to examine a recently restored organ. At least the pedal passage in the prelude reminds us of that pedal solo executed during this tour before the hereditary Prince of Hasse with such virtuosity that the latter drew from his finger a valuable ring and presented it to Bach. "One might have believed that his feet were winged," wrote Adlung in his *"Anleitung an der Musikgelahrtkeit,"* "with such agility did they move over the keys which caused the powerful basses to respond. If the dexterity of his feet drew from the Prince so rich a present, what should he have given him in recognition of the genius of his hands?"

The florid opening pages of the Toccata are singled out by Harvey Grace in his "Organ Works of Bach" as among the finest which the composer has left. Mr. Grace considers the opening manual flourish as "far more significant than the average contemporary writing of the type. We do little more than tolerate such flights today, but we can easily imagine that by their freedom and originality, and by their success in implying fine harmonic background, the best of Bach's examples were extremely popular when new. . . . The pedal solo is one of the finest ever written — perhaps the finest. Such things are not often perpetrated today — fortunately — and perhaps the only modern examples worthy of a place beside this of Bach are the sweeping tune with which Franck opens his *Final* in B-flat, and the more obviously attractive example in Guilmant's D minor Symphony." The writer further advises his fellow organists that such passages must be played on a big scale or lose their effect. "A pedal solo that does not set loose window-panes rattling is a thing of naught."

Leo Weiner has transcribed the manual and pedal passages alike for the string and wood-wind choirs in alternation, reinforcing the closes with brass chords. The main body of the prelude is built upon two subjects taken from the pedal passage. It is "a fine, vigorous movement, in style unlike any of Bach's previous organ music. Here, as in the *Adagio* which follows, we see the influence of the Italian chamber music with which Bach was now busy in his capacity as *Kammermusicus* at the Weimar court. Always fond of experiment, he evidently tried to adapt the concerto form to the organ by imposing its idiom and construction on the Toccata. The result is a not entirely satisfactory hybrid — a conclusion at which Bach himself probably arrived, for he made no further attempts in the same direction. This *Allegro* is the finest part of the whole work, despite its rather too frequent full closes. It has a Handelian breadth in places."

Bach perhaps justifies his transcribers in choosing the organ as his medium for an expressive and songful melody which plainly suggests a cantilena for a string instrument with *continuo* accompaniment.

Alexander Siloti has arranged the movement for string orchestra, and Pablo Casals has used it as an accompanied solo for 'cello.* Parry characterizes it as "a beautiful song movement, the long rhapsodical ornate melody of which recalls the slow movements for violin in which Bach poured out his soul so freely. It also resembles more completely the slow movement of the Italian Concerto, which, by a charming and serviceable coincidence, presents a characteristic parallel in its accompaniment to the constantly moving quasi-pizzicato quaver-figure for the pedals in the Organ Toccata." Mr. Weiner gives the first phrase of the melody to the oboe, the other wood winds and the strings gradually adding their voices. The gentle accompaniment in octaves which Bach designated for the pedal is here played by the harp. The contemplative slow movement leads through a characteristic recitative-like page, consisting of a series of suspensions, into the more rapid tempo of the gay and lively fugue in 6-8. In the orchestral arrangement the string choir takes the burden of the fugal exposition.

Leo Weiner prepared his orchestration of the Toccata in 1927. He used wood winds in threes, six horns, four trumpets, three trombones, tuba, harp, timpani and strings. He later made a revision with reduced orchestration, using wood winds in twos. The earlier and more sonorous arrangement is here employed.

The Czech composer received his musical education in Budapest, attending the *Landesakademie* there, later joining the faculty. His orchestral works include a Serenade, a Concertino for Piano and Orchestra, and a Divertimento. He has written a string trio and two string quartets, the second of which, in F-sharp minor, won a prize offered by Mrs. F. S. Coolidge and was duly performed at the Berkshire Festival in Pittsfield, Mass., September 30, 1922. Weiner's transcription of Bach's C major Toccata was first performed by the Philadelphia Orchestra under Fritz Reiner, in Philadelphia, October 7, 1927.

Béla Bartók has written thus about his fellow countryman: "His first works, with their spruce writing, remind me of French music immediately preceding Debussy. Subsequently, the influence of the later French school becomes apparent. . . . Now, he stands nearest to the new Hungarian tendencies, for in many of his works a direct influence of Hungarian folk music is distinctly traceable."

* This adagio was played in its original form by Wallace Goodrich at the Bach Festival given by this orchestra in Symphony Hall (March 25, 1931).

CONCERTO IN D MAJOR FOR VIOLIN (Koechel No. 218)

By Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The industrious Mozart, in his twentieth year, between April and December, 1775, composed a set of five Violin Concertos of which this one, dated October, was the fourth in order. The Concertos were written for the Archbishop of Salzburg — Mozart's patron and employer, and were no doubt intended for the composer's own use, since to play upon the violin at Court was one of his expected duties.*

Although Mozart won his greatest fame as harpsichordist and pianist, there can be no doubt of his exceptional abilities as a violinist. There is plentiful evidence in the correspondence between father and son that Leopold Mozart continually fostered and encouraged the young Wolfgang to develop and push himself forward as a violin virtuoso. There is equal evidence of a disinclination on Wolfgang's part, although he never forgot his paternal duty and was more than equal to any occasion which arose. Mozart learned to play the violin when hardly out of his babyhood by imitation rather than instruction, and it was told by a friend of the family how at the age of seven he could play acceptably the second violin part in home performances of string trios. He played the violin in public on his tours as a child prodigy, but soon put the instrument aside. His father was delighted to see that he had not lost his ability when, in Vienna in 1773 at a service and banquet of the Theaten Monks, the organ not being available, Mozart borrowed a violin from one of the musicians present and executed a complete concerto. The father brought up the subject rather wistfully in his letters, writing in 1777: "I feel a little melancholy whenever I go home, for as I get near the house, I always imagine that I shall hear your violin going." And two weeks later: "You have no idea yourself how well you play the violin; if you only do yourself justice and play with fire, heartiness and spirit, you may become the first violinist in Europe." This hope was probably prompted by a performance at the Salzburg Court by the violinist

* The five concertos were in B-flat major (K. 207), written in April; D major (K. 211), in June; G major (K. 216), in September; D major (K. 218), in October; A major (K. 219), in December. All are scored for two oboes and two horns, with a string orchestra, two flutes being introduced in the slow movement in the E major concerto. There was another concerto in 1776 in E-flat major (K. 268), and still another in D major (K. 271a), the authenticity of which has been questioned. A Concerto in D ("Adelaide" Concerto), a product of the ten-year-old Mozart, was discovered in recent years and has accordingly escaped the catalogues. It was performed by Yehudi Menuhin at these concerts on March 23, 1934.

Brunetti, Mozart's rival, who took advantage of the temporary absence of Wolfgang to play before the Archbishop. "He played your concerto very well," wrote Leopold to his son, "but was twice out of tune in the allegro, and once almost stuck fast in the cadenza. . . . And the other day, when I said you played the violin *'passabilmente,'* he cried out, *'Cosa? cazzo! se suonava tutto! questo era del Principe un puntiglio malinteso, col suo proprio danno.'* "

While Leopold was writing this gossip of Salzburg, the young Mozart, who was appearing as a violinist at Munich and at Augsburg, wrote to his father perhaps more with intent to please him than with genuine enthusiasm: "They all stared; I played as if I were the first violinist in Europe." This from Munich; and from Augsburg: "I played a symphony, and Wanhall's Concerto in B-flat for the Violin, with universal applause. At supper-time I played the Strasburg Concerto. It went like oil and everyone praised the beautiful pure tone." Leopold, ambitious for his son, and probably goaded by such news, wrote: "Have you left off practising the violin since you were in Munich? I should be very sorry." And later: "Your violin hangs on its nail; of that I am pretty sure." In his later years, Mozart probably seldom played the violin except by obligation. When he performed in quartet, the viola was the instrument of his choice.

This concerto gives more opportunity than usual in Mozart for the soloist to exhibit his powers. The first subject is a fanfare-like figure in the common chord; the second, a melody in the dominant, first set forth by the solo violin. There is much passage work in the development. The bravura theme does not reappear in the recapitulation. The andante cantabile is a full-voiced melody for the soloist. The slow movement, like the first allegro, has a cadenza before its close. The finale, a rondo, according to Mozartian custom, is unusual in the alternation of an *andante gracioso,* 2-4, and an *allegro ma non troppo* 6-8.

THE BOSTON SYMPHONY ORCHESTRA'S PENSION FUND

In 1903 there was founded by the members of the Boston Symphony Orchestra the first orchestral pension institution in the United States. Active in this organization were the members themselves, encouraged and assisted by Wilhelm Gericke, Henry L. Higginson and Frederick P. Cabot.

In the past thirty-four years, the accumulations in this Fund from gifts, legacies and other sources have amounted to somewhat over $200,000, and last year more than $20,000 was distributed among seventy-two retired members of the Orchestra or their widows. The sums available for distribution as pensions are derived from the income of the Pension Fund investments, from the dues of the members of the Orchestra themselves, and from the proceeds of special Pension Fund Concerts.

The importance and in fact the necessity to the Pension Institution of procuring every year through one source or another sufficient cash to meet the current requirements of outstanding pensions is obvious. And those who are interested in the fortunes of the Orchestra and in providing the protection of pensions for its retired players are reminded of the opportunity to contribute either toward current pension requirements or through bequests to the Pension Institution.

The first Pension Fund Concert by the Boston Symphony Orchestra in New York City will be given in Carnegie Hall, Wednesday Evening, February ten.

The programme is announced on page two.

ALBERT SPALDING

Albert Spalding, born at Chicago, August 15, 1888, began when he was seven years old the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His first recital in Boston was on January 4, 1909. On December 12, 1911, as soloist with the Theodore Thomas Orchestra of Chicago (now the Chicago Symphony Orchestra), he played Elgar's violin concerto, then heard for the first time in Boston.

His appearances with the Boston Symphony Orchestra at the regular concerts in Boston are as follows:

1917. January 12. Beethoven's Concerto.
1919. October 17. Dvorák's Concerto.
1922. December 22. Dohnányi's Concerto (First time in Boston).
1925. January 9. Respighi's Concerto Gregoriano (First time in Boston).
1927. December 2. Brahms' Concerto.
1933. January 13. Mozart's Concerto in D major (K. 218), and Chausson's "Poème," Op. 25.
1934. December 28. Szymanowski's Second Concerto, Op. 61 (First performance in the United States).

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"GENTLEMEN OF THE ORCHESTRA"

By LUCIEN PRICE

(In the *Boston Globe,* Saturday, October 10, 1936)

The following appeared in conjunction with the release of the book "The Boston Symphony Orchestra," 109 Portraits and Biographical Sketches, by Gerome Brush.

If a resident company of 109 eminent actors played the classics of drama from every literature of the ages, giving scores of performances in Boston yearly, the public would be on edge to know their personal histories. This is exactly, in the literature of music (one of the great literatures of the world), what the players of the Boston Symphony Orchestra are, yet it is not until this Autumn, when the orchestra begins its 56th season, that such a volume of charcoal drawings with paragraph biographies of its members makes its appearance – perhaps because, until Mr. Gerome Brush gave us this brilliant performance as artist in both forms, no one knew how entertaining such a volume could be.

Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art that it take the finest artists wherever they may be had, irrespective of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr. Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr. Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical

suffering, can money be given where it can give greater happiness to more people?

In personnel the orchestra is a preliminary sketch of an ideal international society. It is a democracy entirely composed of aristocrats. These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician. World War veterans sit at elbows with voluntary exiles from politically upheaved natal lands and yet, weirdly assorted though their origins sound, there is usually in the story some fated assignation with a beloved musical instrument which reads as though such careers went by destiny.

And to an age of blatantly self-advertising egoism what an example they are of self-effacing modesty! Every man a virtuoso, yet all that you know of them from the programme book is a name and a musical instrument in small print and often you cannot even be sure which one he is. If a solo passage falls to him in the symphonic score, he plays it with a mastery won by nearly a lifetime's diligence, then, at the next bar, glides back again into the anonymous ranks of the orchestra, a melodious but nameless voice in the sea of sound.

How long before our modern life, private as well as public, will attain such dignity, such decorum, such high breeding, and such harmony as yours, "Gentlemen of the Orchestra"?

CONCERT SCHEDULE

FOR JANUARY

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Saturday	Afternoon	Jan. 9 at 2.30	Carnegie Hall	New York
Thursday	Evening	Jan. 14 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Jan. 15 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 16 at 8.15	Symphony Hall	Boston
Monday	Evening	Jan. 18 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Jan. 22 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 23 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Jan. 26 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Jan. 29 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 30 at 8.15	Symphony Hall	Boston

(Dimitri Mitropoulos will be the Guest Conductor for the concerts of January 14—23)

Academy of Music, Brooklyn

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

Thursday Evening, February 11

SYMPHONY NO. 1, IN G MINOR

By Basil Sergeivich Kalinnikov

Born on January 13, 1866, at Woina, in the government of Orlov, Russia; died at Yalta on January 11, 1901

Kalinnikov is remembered as a talented young musician of the Moscow School in the nineties whose career was prematurely cut short when he died from tuberculosis. He was born in poor circumstances, his father being an official in the Russian police service. He attended the Theological Seminary at Orlov and conducted the choir there. At eighteen he went to Moscow in the hope of better musical advantages, and entered the Music School of the Philharmonic Society. There he studied composition with Ilyinsky and Blaramberg, also studying the bassoon. A fellow student at the Conservatory was Serge Koussevitzky. Graduating with honors in 1892, he was shortly appointed assistant conductor of the Italian opera in Moscow.

His health soon forced him, however, to relinquish all professional activities and to seek the more healthful climate of the Crimea. There, through the remaining years of his life, he devoted himself to composition. He wrote two symphonies, the first in G minor, the second in A major; two orchestral intermezzi; a suite; two symphonic pictures, "Nymphs" and "The Cedar and the Palm"; the cantata, "St. John Chrysostom"; a ballad for voices and orchestra, "Roussalka"; incidental music to A. Tolstoi's play "Tsar Boris"; a prologue for an opera "Eighteen Twelve"; a string quartet; songs and piano pieces.

The First Symphony is scored for two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, harp and strings. It was first performed at Kiev in 1897 under the direction of Alexander Winogradski. It was likewise played in Vienna in that year, and shortly afterwards in St. Petersburg, Berlin, Paris, and other cities. The first performance in Boston took place at these concerts April 1, 1921, Pierre Monteux conducting.

The following analysis of the Symphony was prepared by Felix Borowski for the programme books of the Chicago Symphony Orchestra:

"I. (Allegro moderato, G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompaniment in

the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the flutes and clarinets and by occasional pizzicato chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions of the first subject in the coda, and following a ritardando the exposition is given repetition.

"The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

"The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B-flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fulness of harmony being supplied by the harp. The coda includes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins), its last ten measures being played *ff* by the full orchestra.

"II. (Andante commodamente, E-flat major, 3-4 time.) Eleven measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths played by the harp and certain wind instruments. The opening subject is sung by the English horn and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (Un poco più mosso) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradually increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

"III. Scherzo. (Allegro non troppo, C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out fortissimo by the full orchestra, still in C major. The first theme returns and is given further development. The trio (Moderato assai) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos — thirty-five measures in length — is worth notice. The return to the material of the first division of the piece is preceded by seven measures of introductory matter in the original time, ending with a descending scale in all the strings and wood winds. The subject matter is put forward much as in the opening section of the movement.

"IV. Finale. (Allegro moderato, G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic material

and development is drawn from the subject in preceding movements. It opens with a statement, in the strings *forte,* of the principal theme of the first movement. An upward scale in the strings and wood wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a crescendo and the first subject reappears *ff,* the second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long crescendo leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff,* at the height of which the key changes to E-flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden piano, and a passage for the first violins is succeeded by a new section (Allegro con brio, G major, 2-2 time) in which a lively subject is given out by the strings and wood wind. In the course of the working over of this, certain portions of former themes are used. The subject of the Andante is again vociferated by the brass, and this section brings the symphony to an end."

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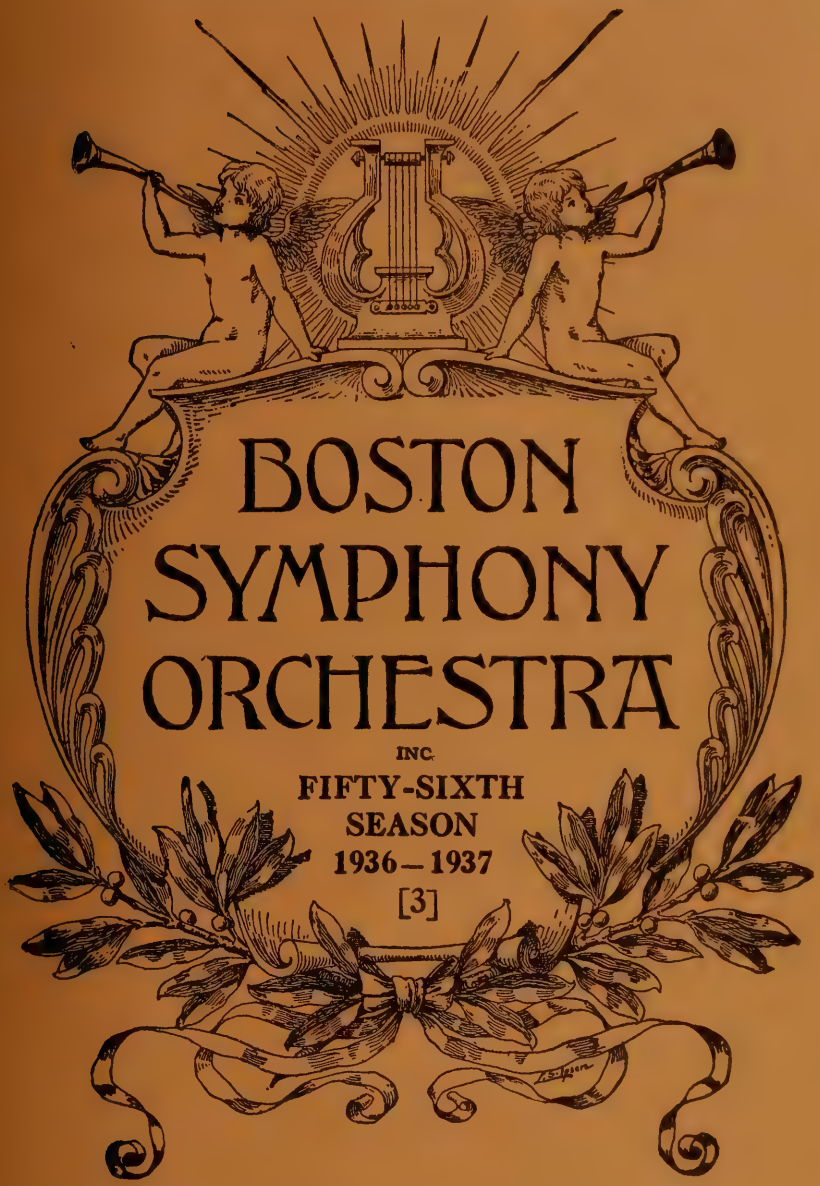
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FIFTY-SIXTH SEASON 1936—1937

[3]

Thursday Evening, February 11

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Classical Symphony	Prokofieff
Danse	Debussy-Ravel
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Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
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Symphony No. 2 in D major	Sibelius
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Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
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Symphony No. 6 in G major ("Surprise")	Haydn
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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

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Concert Bulletin of the Third Concert

THURSDAY EVENING, *February* 11

with historical and descriptive notes

By JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, FEBRUARY 11

Programme

FOOTE.....Suite in E major, *Op.* 63, for String Orchestra

I. Prelude
II. Pizzicato and Adagietto
III. Fugue

BRAHMS.....Symphony No. 3 in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

WAGNER.....Prelude to "Lohengrin"

WAGNER.....“Forest Murmurs” from “Siegfried” (Act II)

WAGNER.....Overture to “Tannhäuser”

SUITE, E MAJOR, *Op.* 63, FOR STRING ORCHESTRA

By ARTHUR FOOTE

Born at Salem, Mass., March 5, 1853

THIS suite was composed in 1907, but with a different second movement – the "Pizzicato" having been added in 1908. The first performance was given at the Boston Symphony concerts, Max Fiedler conducting, on April 16, 1909. The work was published in that year with a dedication to Mr. Fiedler.

The following description of the score was furnished by Mr. Foote when the suite was first performed.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

Arthur Foote is numbered among the New England composers who took their first musical instruction under John Knowles Paine at Harvard College. After graduation he studied organ and piano with B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he has appeared publicly on many occasions. But his principal interest has always been in the realm of composition. His list of works is considerable, including besides orchestral scores a large amount of chamber music: Violin Sonata in G minor (1890); Piano Quartet (1891); String Quartet (1894); Quintet (1898); Piano Trio (1909). His songs, which have enjoyed a considerable popularity, almost reach the number of 150. There are several works for chorus and orchestra, notably "The Farewell of Hiawatha," "The Wreck of the Hesperus," and "The Skeleton in Armor"; also music for chorus with piano accompaniment or *a capella,* showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

Orchestral works which have been performed at these concerts are: the overture, "In the Mountains"; Suite for strings in D major, No. 2; Symphonic Prologue, "Francesca da Rimini"; Suite in D minor; Four character pieces; and "A Night Piece" for flute and strings.

In "Our American Music," John Tasker Howard makes this estimate of the man and his music:

"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music' puts it, 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas — Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns, and their artistic parent, John K. Paine. He has seen the musical idols of one period after another thrown down and broken. Why, in his later years, should he become excited over Schoenberg or Stravinsky? As an early devotee of Brahms and Wagner, he had his fill of innovations in his youth. He at least has the satisfaction of knowing that confidence in his early Gods was well placed."

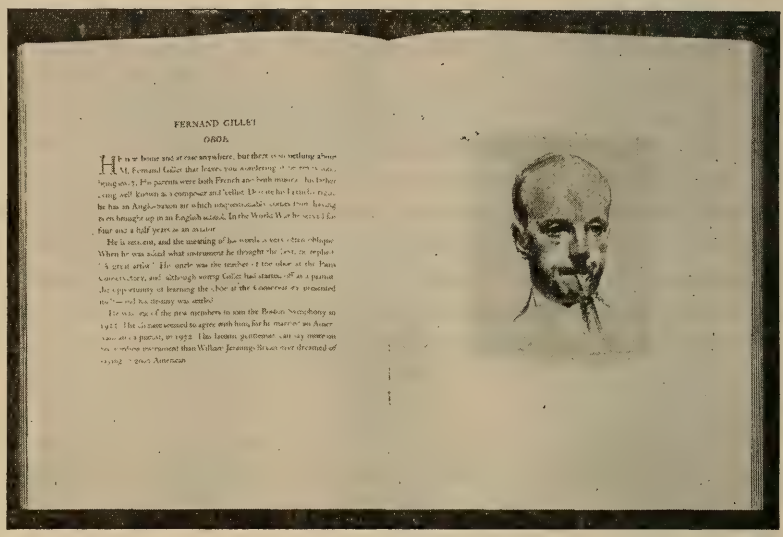
Gustav Mahler's posthumous masterpiece, "The Song of the Earth," will be performed at the regular subscription concerts of the Boston Symphony Orchestra in Carnegie Hall, New York, on Friday Evening and Saturday Afternoon of this week. The orchestra will be assisted by Maria Ranzow, contralto, and Paul Althouse, tenor.

The names, faces and brief histories of all the players —

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90 *

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. The performance was set for December 2, 1883, at a Vienna Philharmonic concert, under Hans Richter. Brahms, attending the rehearsals, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première (December 2, 1883) was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken; the first performance in Boston was by this Orchestra under Wilhelm Gericke, on November 8, 1884.

If the first success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, Brahms seemed to have taken

* Last performed at these concerts October 6, 1933

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stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale – these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's recent "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante.* On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahm's peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably dubbed it a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."



PRELUDE TO *"LOHENGRIN"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his *"Lohengrin,"* and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *"Lohengrin"* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt

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under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

"WALDWEBEN" ("FOREST MURMURS") FROM "SIEGFRIED," ACT II, SCENE 2

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

THE concert piece arranged by Wagner from the second act of his "Siegfried," and known as *"Waldweben,"* is a distillation of the mood which dominates the last scene of the act. It is music of dreaming and of awakening. Siegfried, parentless son of the woods, lies on a grassy bank, listening idly to the familiar, lulling sounds in which he has grown up. He is on the threshold of his career, has just slain the dragon Fafner; but he is unexcited. Knowing neither fear nor guile, the deed means as little to him as the Tarnhelm and the Ring he has gained by it, and the treasure of gold which is his rejected booty. But the voice of nature reveals the world's secrets to him — reveals also his destiny. A bird singing in the tree above becomes intelligible to him through the blood of the slain monster, which, staining his hand, he had touched to his lips. By this means he becomes aware

of the baseness and greed that surrounds him. He sees clearly now that the dwarf Mime, his guardian, while fawning and wheedling, is in reality contriving to put an end to him in order to seize the rich spoil. Siegfried dispatches Mime summarily with the sword *Nothung*. Ugly thoughts are soon replaced by gentler and intriguing ones as the longing for love possesses his consciousness for the first time. He thinks of his origin, dwells wonderingly upon the knowledge of his mother, the facts of whose identity and death he has wrested from Mime. Through the soft, undulating murmurs of the orchestra, and interspersed with the bird calls is the motive of the race of the Wälsungs, his own, and the motive of "Filial love." This suggests the theme of love itself, personified by the Goddess Freia, and finally the bird tells him of Brünnhilde, and the motive of sleep is heard as he learns of the warrior maiden, lying at the summit of a rocky crag, surrounded by a protecting circle of fire by decree of Wotan, her father. That fire, the bird says, he is about to penetrate, and the sleeping demi-goddess he is to awaken as his bride.

OVERTURE TO *"TANNHÄUSER"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER's years of obscurity and poverty ended in the spring of 1842, when he left Paris, where he always fared badly, and established himself in Dresden. "Rienzi," first produced at Dresden in October of that year, was, to his own surprise, a popular success. "The Flying Dutchman," his latest work, was mounted in the following January. The sombre drama, with its perplexing disregard of operatic conventions, disappointed the Dresdeners. Nevertheless, the young musician maintained in that city a high standing which he was to win but slowly in other parts of Germany. If Dresden was something of a lesser center, musically speaking, it possessed a more than passable opera company, with some excellent singers, and Wagner accepted the position of *Kapellmeister* a few weeks after the first "Flying Dutchman" production. He at once hastened to complete the poem of *"Tannhäuser"* (which he then intended to call *"Der Venusberg"*), a subject which had long occupied his thoughts. He began the composition of the score in the summer, and completed it (save for the instrumentation) a year and a half later, by the end of 1844. The first

production took place October 19, 1845 (in Dresden), under Wagner's direction. It proved another disappointment. Like "The Flying Dutchman," *"Tannhäuser"* at first made its way but slowly. For several years the opera houses were afraid to undertake it.

It was in the latter part of the Paris period that Wagner steeped himself in German medieval folk legend, laying plans which were to mature both in *"Tannhäuser"* and in *"Lohengrin."* *"Tannhäuser,"* which he gave the subtitle *"Und der Sängerkrieg auf Wartburg,"* was based upon a contest of song which the Landgrave Hermann held in his castle on the famous hill of Thuringia in the thirteenth century. Walther von der Vogelweide and Wolfram von Eschenbach were among the contestants named in an old print. They were poets rather than singers, nor is anyone depicted with an instrument in his hand. Tannhäuser also was a name found in the legends which surround the *"Sängerkrieg."*

"The historical Tannhäuser seems to have been, judging from his poems," so Ernest Newman tells us, "fond of the good things of this life, especially wine, good cheer, and love. Apparently his sensuousness did not wholly commend itself to his contemporaries, and the legend grew that for having spent a year with Venus, the Pope condemned him for his sin to hell fire, from which sentence, however, he did not, as in Wagner's opera, achieve redemption through repentance and Elisabeth."

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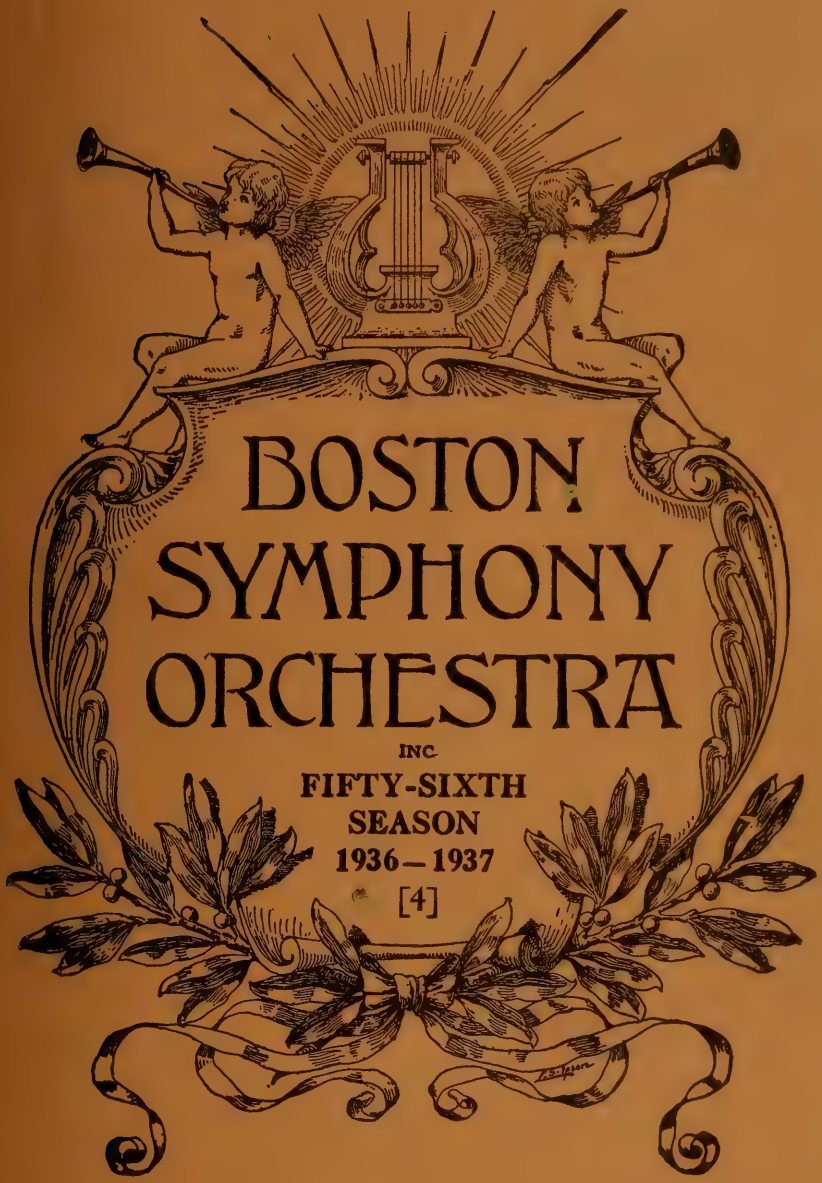
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Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *March* 12

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY EVENING, MARCH 12

Programme

BEETHOVEN.....Overture to Goethe's "Egmont," *Op.* 84

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace. Trio. Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN wrote his incidental music to Goethe's play by assignment (for a production by Hartl at the Hofburg Theatre in Vienna on May 24, 1810). It could hardly have been an unwilling task, for the heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

The encounter of Beethoven and Goethe at Teplitz in 1812 is a fascinating tale, not the less so for the part played in the meeting by Bettina Brentano, the *"Kind"* of twenty-five, romantic handmaid of male genius – Bettina of the "wild and tender heart." To show Beethoven's deep veneration of Goethe's art we shall quote briefly from his letter to Bettina in 1811: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have composed the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

As for Goethe's attitude toward Beethoven, he has often been accused of indifference, probably unjustly. The urbane poet was bound to find the brusque and eruptive composer unpleasantly disturbing. The fact remains that he had a genuine admiration for Beethoven's music. He produced "Egmont" at Weimar, with the incidental music, and on many occasions listened to the master's various scores with curious interest. That he found the Fifth Symphony impressive, but terrifying, was due, partly to the aggressive challenge in it, partly to his supersensitive hearing, which was offended by tones of more than moderate volume.

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony – the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entrainant* – a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."*

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top

*At this point Grove amusingly quotes a bit of Viennese dialect which Beethoven used in writing to a publisher, referring, as it happened, to his Piano Sonata in the same key, Op. 22: *"Diese Sonate hat sich gewaschen, geliebstester Herr Bruder!"* ("This sonata, dearest brother, will wash!").

of his manuscript score: *"Sinfonia 4 ta 1806 – L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed into the room, the tender air of Bach – "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from Vienna to visit the Brunswicks at Martonvásár in Hungary. There was no summering that year in the pastoral suburbs of Vienna – the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October. *

D'Indy has rejected Theresa von Brunswick in favor of her cousin, Giulietta Guicciardi, as the probable "Immortal Beloved," largely on the grounds that Theresa received but one dedication from Beethoven: the "insipid" sonata in F-sharp major, Op. 78. D'Indy proceeds to make much of the "important and highly significant rôle of the Dedication in the history of Beethoven's art." It is hard to follow this reasoning as one reads the list of titled and wealthy names which Beethoven affixed to his scores, often with lively expectations. The Fourth Symphony, inscribed to *"Mons^r le Comte d'Oppersdorf,* bears

* His spirits were low at the time, according to the report of his friend Breuning in a letter to Wegeler, and the episode which brought his visit to a sudden end would hardly indicate that he was in congenial company. "He was so pestered by the guests (French officers)," according to Seyfried, "who wished to hear him play, that he grew angry and refused to do what he denounced as menial labor. A threat of arrest, made surely in jest, was taken seriously by him and resulted in Beethoven's walking by night to the nearest city, Troppau, whence he hurried, as on the wings of the wind, by extra post to Vienna." It is very easy to believe that the jest, however lightly intended, was taken no less by Beethoven as an insult and a humiliation. Beethoven is said to have written to his host: "Prince, what you are, you are by accident and birth; what I am, I am through myself. There have been and will be still thousands of princes; there is only one Beethoven." There was a reconciliation.

an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compliments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage. In the summer of 1806, the principal works in course of composition were the Fourth and Fifth symphonies, and to these the "Pastorale" was to be added in 1808. The Fifth and Sixth Symphonies were each dedicated jointly to Prince von Lobkowitz and the Count von Razumowsky, probably in fulfillment of an obligation which honor required. Meanwhile, Beethoven had promised a symphony to a nobleman whom he had met while in Silesia in 1806. Prince Lichnowsky at Castle Grätz had taken him to call upon Count Franz von Oppersdorf, who had a castle of his own in the neighboring town of Grossglogau. The Count favored music and boasted an excellent orchestra of his own; had Beethoven's Second Symphony performed in the composer's presence. In June of the following year, he ordered a symphony from him and sent an advance of five hundred florins. Beethoven intended to send the Fifth Symphony, but held him off, writing as late as March, 1808, that "*your symphony* has long been ready and I will send it to you by the next post." He mentioned particularly the *finale* with "3 trombones and flautino," whereby he was to expect "more noise than 6 kettledrums, and, indeed, better noise." But on November 1 he wrote, "You will view me in a false light, but necessity compelled me to sell the symphony which was written for you, and also another to some one else." The Count, who had expected a six months' right of performance, received nothing more than the dedication of the substituted Fourth Symphony, which had been both performed (by Prince Lobkowitz) and sold for publication. There were no further negotiations between Beethoven and Count Oppersdorf.

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"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,'" so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own — an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. He conducted both at the Russian Symphony Concerts in St. Petersburg in the following winter, "with success." "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by this orchestra under the direction of Emil Paur.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade † saved her life by interesting him in tales which she told him during one thousand and

* "Shahryâr (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

† "Shahrâzad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryâr and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races

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one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The scoring is as follows: piccolo, two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp and strings. The dedication is to Vladimir Stassov.

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread

and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. — 'Prelude'; No. II. — 'Ballade'; No. III. — 'Adagio'; * No. IV. — 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but

* This movement is marked *Andantino quasi allegretto* in the score.

slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

Philip Hale, to whom such tales as these were a constant delight, has discussed Rimsky-Korsakov's provocative hints from a full knowledge of their sources:

"The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar — for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? 'The young Prince and the young Princess,' — but there are so many in the 'Thousand Nights and a Night.' 'The ship goes to pieces on a rock surmounted by a brass warrior.' Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by 'a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.' The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface: —

" 'They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars

with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; on or to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring.' "

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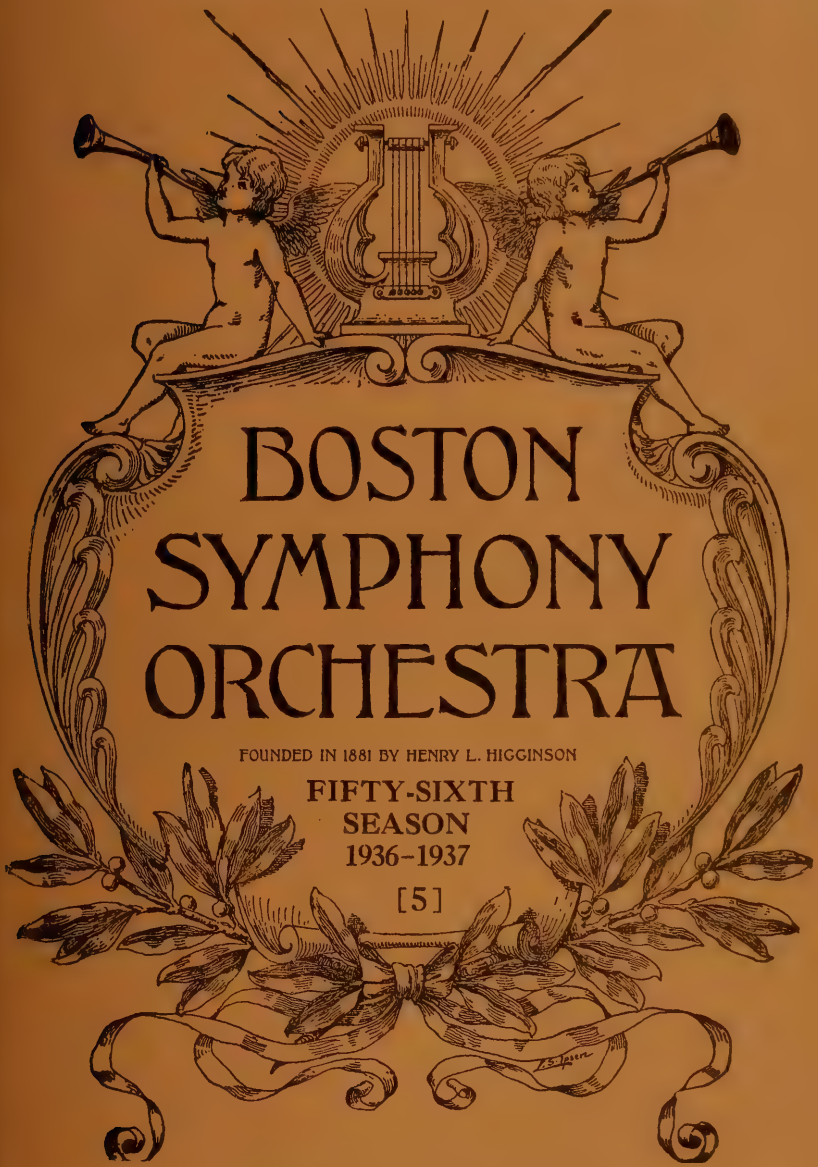
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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *April* 2

with historical and descriptive notes by

JOHN N. BURK

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[Fifty-sixth Season, 1936–1937]

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FIFTH CONCERT

FRIDAY EVENING, April 2

Programme

HAYDN.....Symphony in G major No. 94 ("Surprise")

I. Adagio cantabile e vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

INTERMISSION

LISZT..A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso
Allegro agitato ed appassionato assai

II. GRETCHEN:
Andante soave

III. MEPHISTOPHELES:
Allegro vivace ironico
Andante mistico (with Male Chorus)

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SYMPHONY IN G MAJOR, "THE SURPRISE," NO. 94

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

The symphony was composed in 1791; performed for the first time March 23, 1792, at the Hanover Square Rooms, London.

The orchestration comprises two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THIS was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impressario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the "favorite grand overture." Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden *fortissimo* chord introduced at the end of a *pianissimo* passage in the *Andante* undoubtedly captured the general fancy and contributed toward the favor in which the piece was held. It thus acquired the title in England "The Surprise" Symphony, and in Germany the symphony "with the drum stroke." Adalbert Gyrowetz, writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, "The women will cry out here." It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. "The first *allegro* of my symphony was received with countless 'bravos,' but the enthusiasm rose to the highest point after the *Andante* with the drum stroke. *'Ancora! ancora!'* was shouted from all sides, and Pleyel himself complimented me upon the idea."

The reviewer in the *Oracle* was roused to a flight of fancy:

"The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious."

This loud chord which caused so much attention and discussion has been demonstrated to have been nothing more than an afterthought. A writer in the *Musical Times* (May 1, 1909) who signed himself "F. G. E." explained that he had had access to the "original autograph," which was then in the possession of Felix Moscheles. The first page of the *Andante* from the autograph in question is reproduced in facsimile in that issue of the *Musical Times*. After the first eight

measures, which are marked *"piano,"* there is simply a double-bar repeat sign. A large X is drawn across the page. (In the printed score the eight measures are repeated *pp* with a lighter scoring. The *ff* chord follows, given to the full orchestra.)

William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Julien's Orchestra played the "Surprise" Symphony during the season 1853 – 54. Julien chose the *Andante* as a means for creating a sensation. "To make the 'Surprise' still more surprising, he added an enormous bass drum—the largest, I believe, ever seen in this country up to the time."

The Symphony begins with a short introduction, *adagio cantabile,* in G major 3-4, leading to the main body of the movement, *vivace assai,* in G major 6-8. In the working out and summation of the first movement, as likewise in the minuet with its trio and in the rondo *finale,* Haydn makes no conspicuous departure from prescribed form. The theme of the *Andante,* which is in C major and is followed by a series of variations, he later used as an accompaniment to an air in his oratorio, "The Seasons": "With Eagerness the Husbandman."

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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):

I — FAUST. II — GRETCHEN. III — MEPHISTOPHELES

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in a festival at the Grand Ducal Theatre in Weimar, September 5, 1857. Liszt conducted. Many dignitaries were present — also many of Liszt's staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval. The symphony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease. Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

"Das Abgeschmackteste
Hier ward es gescheckt,
Das Allvertrackteste
*Hier ward es bezweckt —"**

And to his friend again on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus mysticus sung *invisibly* — which, however, would be possible only at performances given in theatres, by having the curtain lowered. Besides which, I felt

* "The most insipid
Here was tasted;
In queerest nonsense
Here all was wasted."

doubtful whether the sound would not have thus become too indistinct."

Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait – his music would outlast its critics. "We must not give *certain gentlemen,*" he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.' "

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.

The symphony, published in 1861, was performed, with the choral ending, in New York, May 23, 1863, and with chorus, by the Philharmonic Society, January 30, 1864, Carl Bergmann conducting both performances. Theodore Thomas brought the "Gretchen" movement to Boston, October 14, 1870; the whole symphony was first played here December 17, 1880, by the Philharmonic Orchestra.

~

"A symphony – in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. William Foster Apthorp, attempting to look upon the piece as a symphony, decided that it was after all "really a concatenation of three symphonic poems," and "somewhat recalcitrant to technical analysis." It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." No such ex-

(Continued on page 11)

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planation is necessary to the clear realization of the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

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The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work has suggested Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the augmented seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. After considerable further development, the last important theme of Faust is unloosed, in great striding chords of march rhythm, *grandioso,* for the full orchestra. Faust has now been pictured at full length — by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo,* as the section ends.

GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets if off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's revery, and Faust's now

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familiar love motive makes its appearance, at first softly with harp arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny – *"Ich bin der Geist der stets verneint."* He is persuasive, subtle at first, a good fellow and *scherzando* devil – who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt – greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico,* in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

Alles Vergängliche
Ist mur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;

LIST OF WORKS

Performed at these Concerts

DURING THE SEASON 1936–1937

BACH	Toccata in C major for Organ (Orchestrated by Leo Weiner) II January 8
BEETHOVEN	Overture to Goethe's "Egmont," *Op.* 84 IV March 12
	Symphony No. 4 in B-flat major, *Op.* 60 IV March 12
BRAHMS	Symphony No. 3 in F major, *Op.* 90 III February 11
FOOTE	Suite in E major, *Op.* 63, for String Orchestra III February 11
FRANCK	Symphony in D minor I November 20
HAYDN	Symphony No. 94 in G major ("Surprise") V April 2
KALINNIKOV	Symphony No. 1 in G minor II January 8
LISZT	A Faust Symphony in Three Character Pictures (after Goethe)
	The HARVARD GLEE CLUB (G. WALLACE WOODWORTH, *Conductor*) *Tenor Solo:* RULON Y. ROBISON V April 2
MOZART	Symphony in A major No. 29 (Koechel No. 201) I November 20
	Concerto for Violin in D major (Koechel No. 218) (Soloist: ALBERT SPALDING) II January 8
RIMSKY-KORSAKOV	Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35 IV March 12
STRAVINSKY	Divertimento from "Le Baiser de la Fée," Allegorical Ballet I November 20
WAGNER	Prelude to "Lohengrin" III February 11
	"Forest Murmurs" from "Siegfried" (Act II) III February 11
	Overture to "Tannhäuser" III February 11

Richard Burgin conducted the second concert (January 8).

Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

In the last two lines, sung to notes derived from the theme of Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra. The "Chorus Mysticus" has thus been translated by Albert G. Latham:

All things corruptible
Are but reflection.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.*

The symphony is scored for wood winds in twos (with three flutes and piccolo), four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, harp, strings. The organ is introduced, supporting the male chorus at the conclusion.

* It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing this chorus in English, delivering "the words 'Eternal Feminine,' 'Eternal Feminine' with the accent on the last syllable of the second word, pronouncing it to rhyme with wine and nine."

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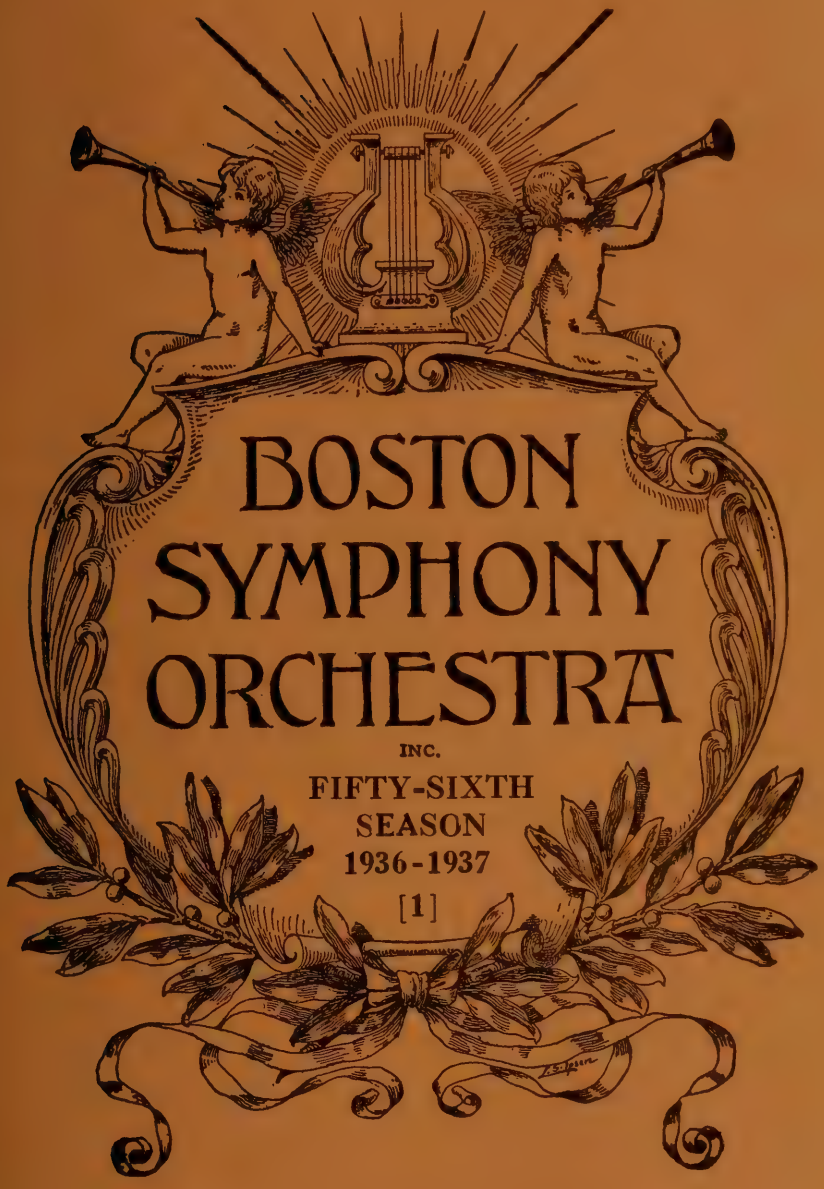
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[Fifty-sixth Season, 1936-1937]

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Concert Bulletin of the First Concert

THURSDAY EVENING, *October 15*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

THURSDAY EVENING, OCTOBER 15

Programme

HAYDN Symphony in B-flat No. 102
(the Ninth of the London series)

I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

DEBUSSY "La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BEETHOVEN Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series) *

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

THIS symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 – he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life – the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo,* with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts). This symphony was performed six times in intervening seasons.

with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.*

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

Haydn's sojourn in London was a mellow episode of friendly adula-

* Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."

tion and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by Pohl in his *"Haydn und Mozart in London,"* with the commentary of Haydn himself, found in his diary and surviving letters.

England which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional Concerts" were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterhaz for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert.

Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth with the Anglo-Prussian stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the

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music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit. His shrewish wife in Vienna, his "Xantippe," wrote asking for money to buy a house which had taken her fancy, and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself, and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave lessons in counterpoint to the unmanageable Beethoven. In January, 1794, an-

swering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestras at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom the adagio of this symphony, used in a trio, was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: "*Requiescat in pace!* — J. Haydn."

"THE SEA" (Three Orchestral Sketches)*

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918 †

When in 1903–05 Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft ‡ of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the sea-shore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

* *"La Mer"* was first performed at these concerts March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

† Mr. Nicolas Slonimsky, whose passion for accuracy is the good fortune of musical records in general, sends the following correction in the date of Debussy's death: "The S. V. P. Information Bureau of Paris notifies me, in reply to my inquiries, that Debussy died on the 25th, not 26th, of March, 1918. You can also read in Lepine's insipid, but reliable, biography: 'On March 25, 1918, those who bought their evening paper to read the 3 P.M. communiqué, found mingled with war news, the following brief insertion: "Claude Debussy, the composer passed away tonight (cette nuit) at ten o'clock."' All dictionaries, Grove, Hull, Riemann, Moser, Baker and the Encyclopedia Britannica, are manifestly wrong in giving March 26 as the date of Debussy's death."

‡ This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."



SYMPHONY NO. 5, IN C MINOR, Op. 67 *

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral Symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of

* Last performed at these concerts March 22, 1935.

the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicciardi was the immortal beloved, partly on the grounds that one to whom Beethoven could find it in his heart to dedicate so "insipid" a piece as the F-sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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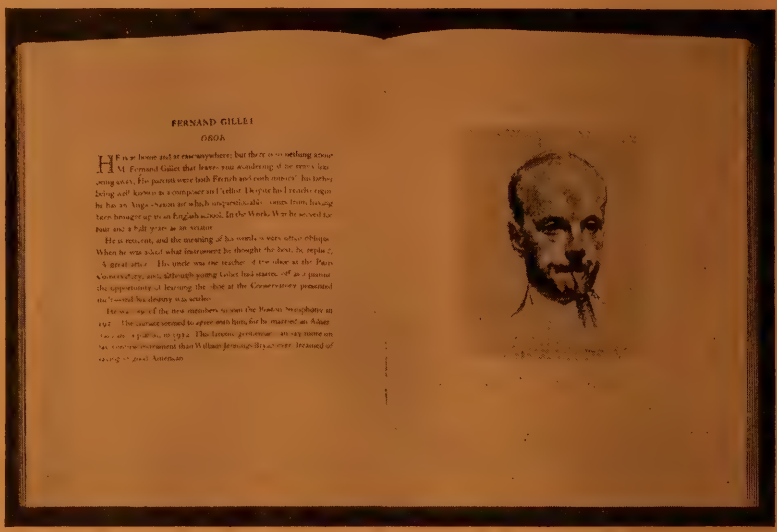
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He is reticent, and the meaning of his words is very often oblique. When he was asked what instrument he thought the best, he replied: A great artist. His uncle was one teacher of the oboe at the Paris Conservatory, and, although young Gillet had started, of as a pianist the opportunity of hearing the oboe at the Conservatory presented itself and his destiny was settled.

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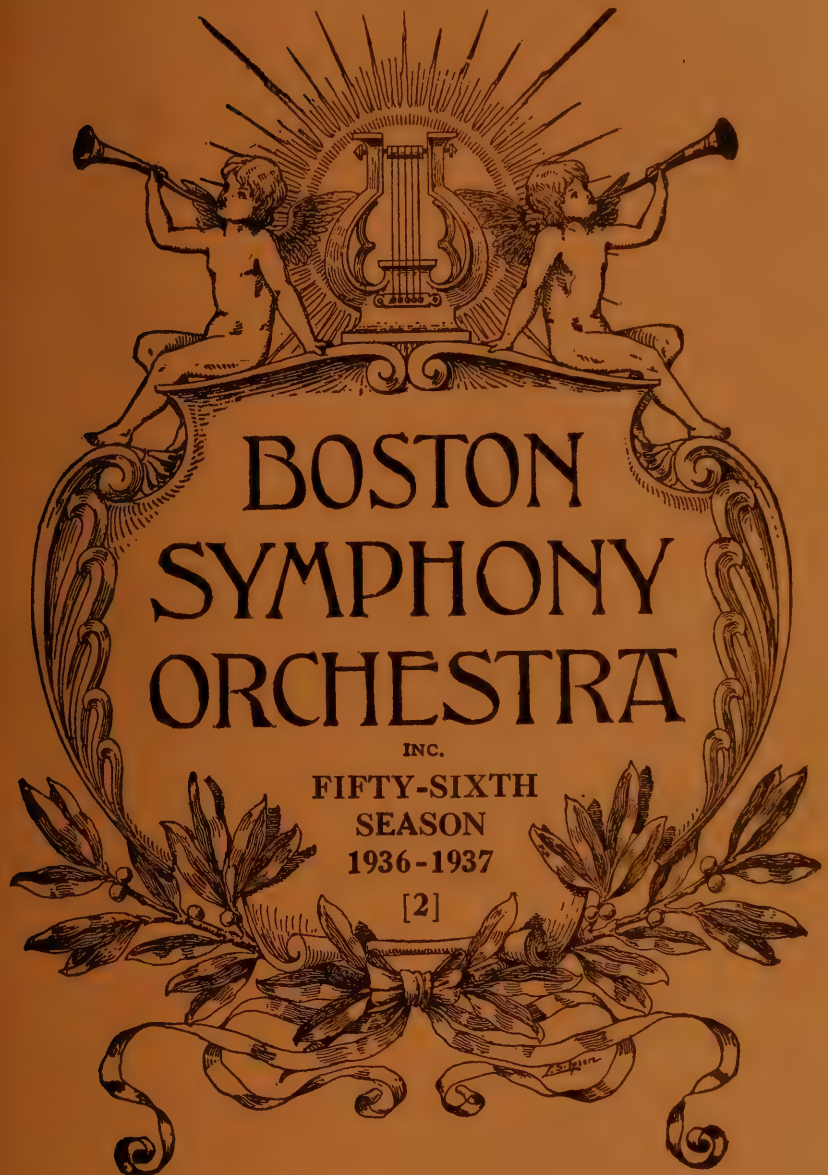
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[Fifty-sixth Season, 1936–1937]

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ARTIÈRES, L. — CAUHAPÉ, J. — VAN WYNBERGEN, C. — WERNER, H.

AVIERINO, N. — JACOB, R.
GERHARDT, S. — HUMPHREY, G.

Violoncellos

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ZIGHERA, A. — BARTH, C. — DROEGHMANS, H. — WARNKE, J. — MARJOLLET, L.
ZIMBLER, J.

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VONDRAK, A. — MOLEUX, G. — FRANKEL, I. — DUFRESNE, G.

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		Eb Clarinet	

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Boston Symphony Orchestra

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RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *November* 5

with historical and descriptive notes

By JOHN N. BURK

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Programme

STRAVINSKY.....Divertimento from "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

STRAUSS.....“Don Juan,” Tone Poem (after Lenau), *Op.* 20

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

Divertimento from *"Le Baiser de la Fée"* ("The Fairy's Kiss"),

Allegorical Ballet in Four Scenes

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the Opéra in Paris, on November 27, and repeated on December 4. The ballet was mounted at the Théâtre de la Monnaie in Brussels, and at Monte Carlo; also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed. The composer has made an orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing. The suite was performed under his direction in November, 1928, by the then newly formed Orchestre Symphonique de Paris at the Théâtre des Champs Élysées. On his last visit to America he conducted the suite, leading the Boston Symphony Orchestra in a concert in Sanders Theatre, Cambridge, on March 14, 1935. He had previously conducted this music at a concert of the Chicago Symphony Orchestra, in Chicago, on January 17 and 18 of that year.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter [Pierre] Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost."

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn

upon, of most importance are the Humoresque for piano — used in the spendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha,'* and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

I. Prologue (Storm Lullaby)

(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (Valse, poco piu lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone —

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (tempo agitato), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (Allegretto grazioso).

IV. Pas de deux

(Moderato) — Entrance of the young man (Omitted from the suite).
(Adagio) — The young man and his betrothed.
(Variation: Allegretto grazioso) — The betrothed.
(Coda: Presto) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(*The remainder is omitted from the suite.*)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal

existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

Stravinsky speaks at length of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie*, published last year. He tells amusingly how he composed it in none too congenial surroundings in the summer of 1928. Seeking solitude, he rented a room in the house of a mason at Écharvines on Lake Annecy, only to have his ears assailed by constant and strident family quarrels. When the terrified wife and child had been driven from the house by the abusive laborer, the town authorities intervened only to find the mason stoutly defended by his spouse. The composer was compelled to hasten his work as the time for the season of Mme. Rubinstein approached, and his busy life forced him to make the best use of every spare moment. He tells us of his joy when a four hours' wait upon a derouted train enabled him to give undivided attention to the score in its advanced stages.

"I was still occupied with the completion of the music of 'Apollon,' " he writes, "when towards the end of the year previous (1927) I received from Mme. Ida Rubinstein the request to compose the ballet. The painter, Alexandre Benois, who was working in her interests, submitted to me two schemes. One of them pleased me in every way: it was to create a work under the inspiration of the music of Tchaikovsky. My love [*tendresse*] for this composer and the fact that the coming presentations in the month of November would coincide with the 35th anniversary of his death, confirmed my acceptance of this offer. It gave me the opportunity to make a sincere obeisance to the admirable talent of this man.

"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchaikovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal

kiss and closes him in her embrace to possess him forever in supreme felicity." *

The Suite is scored for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp and strings.

* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

"'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!'"

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"DON JUAN," Tone Poem (after Nicolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *"Aus Italien,"* and a "Tone Poem" — "Macbeth." He had ready for his Weimar audience at the second concert of the season (November 11) a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, who thus beheld his protégé flaunting the colors of the anti-Brahms camp, could not withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His 'Don Juan,' two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose 'Don Juan' has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The score is dedicated "to my dear friend, Ludwig Thuille." It calls for wood winds in threes (but without bass clarinet), normal brass, strings, harp, this percussion — timpani, triangle, cymbals, Glockenspiel. It was published in 1890. Mr. Nikisch led the first American performance of "Don Juan" at the Boston Symphony concerts, October 31, 1891.

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a

woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(To Diego)

O magic realm, illimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

* * *

(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

* * *

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, even finding a place for the statue and the fatal supper — a cataclysm quite

alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

"GENTLEMEN OF THE ORCHESTRA"

By Lucien Price

(In the *Boston Globe,* Saturday, October 10, 1936)

If a resident company of 109 eminent actors played the classics of drama from every literature of the ages, giving scores of performances in Boston yearly, the public would be on edge to know their personal histories. This is exactly, in the literature of music (one of the great literatures of the world), what the players of the Boston Symphony Orchestra are, yet it is not until this Autumn, when the orchestra begins its 56th season, that such a volume of charcoal drawings with paragraph biographies of its members makes its appearance — perhaps because, until Mr. Gerome Brush gave us this brilliant performance as artist in both forms, no one knew how entertaining such a volume could be.

Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art

that it take the finest artists wherever they may be had, irrespective of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr. Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr. Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical suffering, can money be given where it can give greater happiness to more people?

In personnel the orchestra is a preliminary sketch of an ideal international society. It is a democracy entirely composed of aristocrats. These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician. World War veterans sit at elbows with voluntary exiles from politically upheaved natal lands and yet, weirdly assorted though their origins sound, there is usually in the story some fated assignation with a beloved musical instrument which reads as though such careers went by destiny.

And to an age of blatantly self-advertising egoism what an example they are of self-effacing modesty! Every man a virtuoso, yet all that you know of them from the programme book is a name and a musical instrument in small print and often you cannot even be sure which one he is. If a solo passage falls to him in the symphonic score, he plays it with a mastery won by nearly a lifetime's diligence, then, at the next bar, glides back again into the anonymous ranks of the orchestra, a melodious but nameless voice in the sea of sound.

How long before our modern life, private as well as public, will attain such dignity, such decorum, such high breeding, and such harmony as yours, "Gentlemen of the Orchestra"?

SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following

Events in Symphony Hall

The Third Concert of the series in Sanders Theatre by the Boston Symphony Orchestra will be given on Thursday evening, November 26, at 8 o'clock. Richard Burgin will conduct.

The BOSTON SYMPHONY ORCHESTRA will be heard in the following programme next Friday Afternoon and Saturday Evening:—

MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

MAHLER.....“The Song of the Earth” for Tenor, Contralto and Orchestra

MARIA RANZOW and PAUL ALTHOUSE

The second concert of the Monday Evening series will be on November 30.

JOHN McCORMACK will give a recital on Thursday Evening, November 12.

MISCHA ELMAN will give a recital on Sunday Afternoon, November 15.

JAN SMETERLIN, the Polish pianist, will play on Sunday Afternoon, November 22.

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lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher.

The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924.* Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation (wood winds in twos, three trumpets, three trombones, timpani and strings suffice). The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in

*The Fifth Symphony, in its final form, was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and there were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, and October 16, 1936.

character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening – a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficient integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movement The composer's intentions are subsequently revealed in his letter (quoted on page 14), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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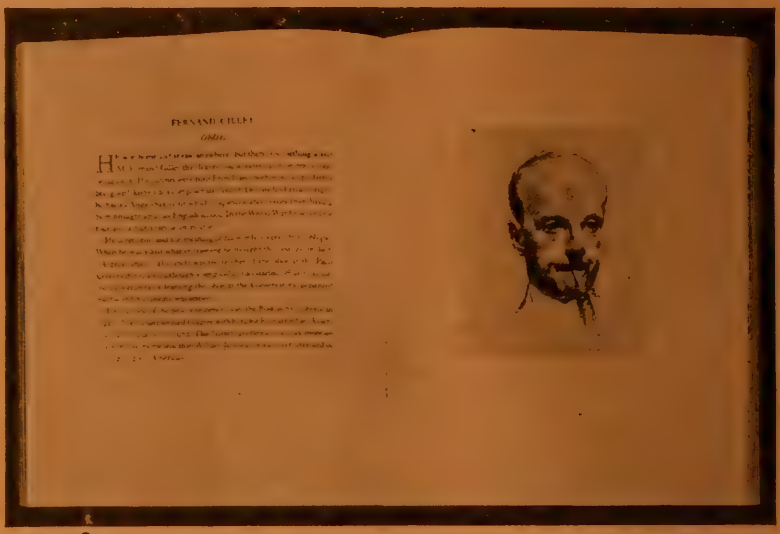
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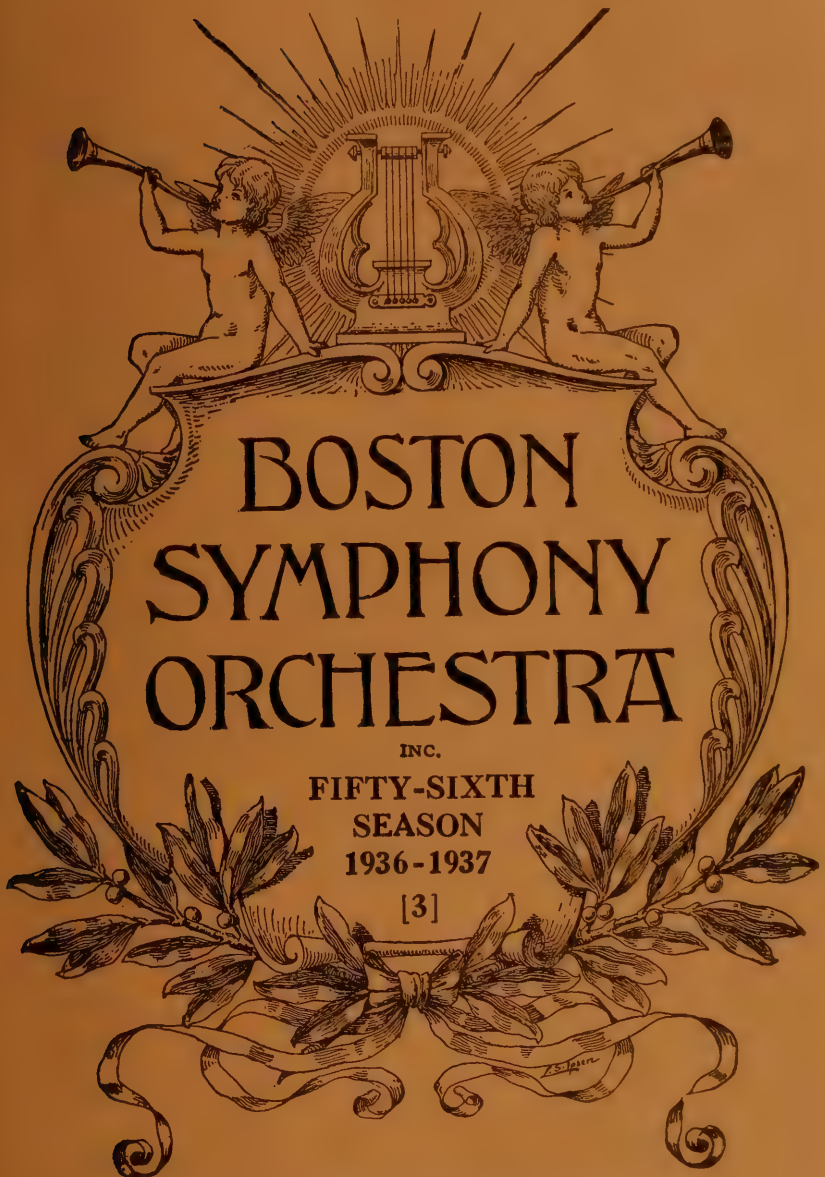
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[3]

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Boston Symphony Orchestra

[Fifty-sixth Season, 1936–1937]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R.	ELCUS, G.	LAUGA, N.	SAUVLET, H.	RESNIKOFF, V.
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THEODOROWICZ, J.				
HANSEN, E.	MARIOTTI, V.	FEDOROVSKY, P.		TAPLEY, R.
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KNUDSON, C.	ZUNG, M.	BEALE, M.		GORODETZKY, L.
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				ZIMBLER, J.

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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Third Concert

THURSDAY EVENING, *November* 26

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, NOVEMBER 26

RICHARD BURGIN, *Conducting*

Programme

BACH.....Toccata in C major for Organ
(Orchestrated by Leo Weiner)

KALINNIKOV.....Symphony No. 1 in G minor

I. Allegro moderato
II. Andante commodamente
III. Scherzo: Allegro non troppo
IV. Finale: Allegro moderato; allegro risoluto

INTERMISSION

HINDEMITH.....Symphony, "Mathis der Maler"
("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of Saint Anthony

TOCCATA IN C MAJOR FOR ORGAN

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

(Orchestrated by LEO WEINER)

Born at Budapest, Hungary, April 16, 1885

THE Toccata in C, one of the five organ works of Bach in this form,* is in three sections: a prelude introduced by a bravura passage for the manuals in a single part, and a displayful passage for the pedals alone; an adagio (a sustained melody with simple accompaniment) and a lively fugue.

With nothing more precise than its form and "influences" to help them, the experts of Bach agree in identifying the organ Toccata in C major with the Weimar period, when Bach the organist first found his full expression. Albert Schweitzer places it among the organ works where Bach was freeing himself of the rigid formal prescriptions of Buxtehude and succumbing to the Italianate directness and charm of Legrenzi, Corelli, and Vivaldi – composers under whose spell he found a new liberation, "a clearness and plasticity of musical structure. . . . Thus did Bach win his freedom from Buxtehude by means of the Italians, and was enabled to bring to glorious reality the ideals that for two generations had agitated German organ music." The Alsatian scholar, contemplating, no doubt, the affecting adagio of this Toccata, finds in it "a wonderful pathos," which is part of the "spontaneous freshness of invention" in the works of this period. "They affect the hearer almost more powerfully than any other of Bach's organ works, and to play them is always to experience something of what the master himself must have felt when, for the first time, he exploited the full possibilities of the organ with regard to wealth of tone and variety of combination."

The long and elaborate pedal passage in the introduction, one of the most famous in all organ music, has led André Pirro to hazard that the Toccata "dates perhaps from the journey which Bach made to Cassel in 1714 to examine a recently restored organ. At least the

* The Toccata is defined as "a form of keyboard-composition in which there is usually a rapid, flowing and continuous succession of figures, passages and the like, devised so as to make a brilliant and showy effect and to give opportunity for executive display, thus justifying its name as a 'touch' piece."

Albert Schweitzer also notes: "The organ toccata derives ultimately from Claudio Merulo (1532–1604), the great master of the Venetian organ school, which in turn developed out of the school of the Netherlands. The toccata was afterwards brought by Frescobaldi to the highest perfection it ever reached in Italy. In Georg Muffat's celebrated *Apparatus musico-organisticus* (1690) we see the art of which he is the last great representative coming to a standstill."

pedal passage in the prelude reminds us of that pedal solo executed during this tour before the hereditary Prince of Hasse with such virtuosity that the latter drew from his finger a valuable ring and presented it to Bach. "One might have believed that his feet were winged," wrote Adlung in his *"Anleitung an der Musikgelahrtkeit,"* "with such agility did they move over the keys which caused the powerful basses to respond. If the dexterity of his feet drew from the Prince so rich a present, what should he have given him in recognition of the genius of his hands?"

The florid opening pages of the Toccata are singled out by Harvey Grace in his "Organ Works of Bach" as among the finest which the composer has left. Mr. Grace considers the opening manual flourish as "far more significant than the average contemporary writing of the type. We do little more than tolerate such flights today, but we can easily imagine that by their freedom and originality, and by their success in implying fine harmonic background, the best of Bach's examples were extremely popular when new. . . . The pedal solo is one of the finest ever written — perhaps the finest. Such things are not often perpetrated today — fortunately — and perhaps the only modern examples worthy of a place beside this of Bach are the sweeping tune with which Franck opens his *Final* in B-flat, and the more obviously attractive example in Guilmant's D minor Symphony." The writer further advises his fellow organists that such passages must be played on a big scale or lose their effect. "A pedal solo that does not set loose window-panes rattling is a thing of naught."

Leo Weiner has transcribed the manual and pedal passages alike for the string and wood-wind choirs in alternation, reinforcing the closes with brass chords. The main body of the prelude is built upon two subjects taken from the pedal passage. It is "a fine, vigorous movement, in style unlike any of Bach's previous organ music. Here, as in the *Adagio* which follows, we see the influence of the Italian chamber music with which Bach was now busy in his capacity as *Kammermusicus* at the Weimar court. Always fond of experiment, he evidently tried to adapt the concerto form to the organ by imposing its idiom and construction on the Toccata. The result is a not entirely satisfactory hybrid — a conclusion at which Bach himself probably arrived, for he made no further attempts in the same direction. This *Allegro* is the finest part of the whole work, despite its rather too frequent full closes. It has a Handelian breadth in places."

Bach perhaps justifies his transcribers in choosing the organ as his medium for an expressive and songful melody which plainly suggests a cantilena for a string instrument with *continuo* accompaniment. Alexander Siloti has arranged the movement for string orchestra, and Pablo Casals has used it as an accompanied solo for 'cello. Parry char-

acterizes it as "a beautiful song movement, the long rhapsodical ornate melody of which recalls the slow movements for violin in which Bach poured out his soul so freely. It also resembles more completely the slow movement of the Italian Concerto, which, by a charming and serviceable coincidence, presents a characteristic parallel in its accompaniment to the constantly moving quasi-pizzicato quaver-figure for the pedals in the Organ Toccata." Mr. Weiner gives the first phrase of the melody to the oboe, the other wood winds and the strings gradually adding their voices. The gentle accompaniment in octaves which Bach designated for the pedal is here played by the harp. The contemplative slow movement leads through a characteristic recitative-like page, consisting of a series of suspensions, into the more rapid tempo of the gay and lively fugue in 6-8. In the orchestral arrangement the string choir takes the burden of the fugal exposition.

Leo Weiner prepared his orchestration of the Toccata in 1927. He used wood winds in threes, six horns, four trumpets, three trombones, tuba, harp, timpani and strings. He later made a revision with reduced orchestration, using wood winds in twos.

The Czech composer received his musical education in Budapest, attending the *Landesakademie* there, later joining the faculty. His orchestral works include a Serenade, a Concertino for Piano and Orchestra, and a Divertimento. He has written a string trio and two string quartets, the second of which, in F-sharp minor, won a prize offered by Mrs. F. S. Coolidge and was duly performed at the Berkshire Festival in Pittsfield, Mass., September 30, 1922. Weiner's transcription of Bach's C major Toccata was first performed by the Philadelphia Orchestra under Fritz Reiner, in Philadelphia, October 7, 1927.

Béla Bartók has written thus about his fellow countryman: "His first works, with their spruce writing, remind me of French music immediately preceding Debussy. Subsequently, the influence of the later French school becomes apparent. . . . Now, he stands nearest to the new Hungarian tendencies, for in many of his works a direct influence of Hungarian folk music is distinctly traceable."

SYMPHONY NO. 1, IN G MINOR

By Basil Sergeivich Kalinnikov

Born on January 13, 1866, at Woina, in the government of Orlov, Russia; died at Yalta on January 11, 1901

Kalinnikov is remembered as a talented young musician of the Moscow School in the nineties whose career was prematurely cut short when he died from tuberculosis. He was born in poor circumstances, his father being an official in the Russian police service. He attended the Theological Seminary at Orlov and conducted the choir there. At eighteen he went to Moscow in the hope of better musical advantages, and entered the Music School of the Philharmonic Society. There he studied composition with Ilyinsky and Blaramberg, also studying the bassoon. A fellow student at the Conservatory was Serge Koussevitzky, and it was for him that Kalinnikov composed two miniatures for string quartet and doublebass *ad libitum*. Graduating with honors in 1892, he was shortly appointed assistant conductor of the Italian opera in Moscow.

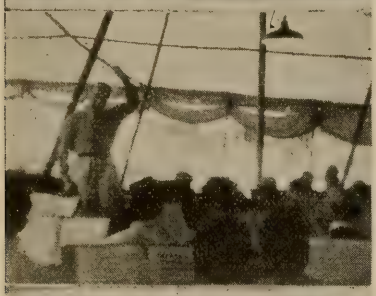
His health soon forced him, however, to relinquish all professional activities and to seek the more healthful climate of the Crimea. There, through the remaining years of his life, he devoted himself to composition. He wrote two symphonies, the first in G minor, the second in A major; two orchestral intermezzi; a suite; two symphonic pictures, "Nymphs" and "The Cedar and the Palm"; the cantata, "St. John Chrysostom"; a ballad for voices and orchestra, "Roussalka"; incidental music to A. Tolstoi's play "Tsar Boris"; a prologue for an opera "Eighteen Twelve"; a string quartet; songs and piano pieces.

The First Symphony is scored for two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, harp and strings. It was first performed at Kiev in 1897 under the direction of Alexander Winogradski. It was likewise played in Vienna in that year, and shortly afterwards in St. Petersburg, Berlin, Paris, and other cities. The first performance in Boston took place at these concerts April 1, 1921, Pierre Monteux conducting (the only previous performance by this orchestra).

The following analysis of the Symphony was prepared by Felix Borowski for the programme books of the Chicago Symphony Orchestra:

"I. (Allegro moderato, G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompaniment in







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"In general it may be said that they were





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the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the flutes and clarinets and by occasional pizzicato chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions of the first subject in the coda, and following a ritardando the exposition is given repetition.

"The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

"The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B-flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fulness of harmony being supplied by the harp. The coda includes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins), its last ten measures being played *ff* by the full orchestra.

"II. (Andante commodamente, E-flat major, 3-4 time.) Eleven measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths played by the harp and certain wind instruments. The opening subject is sung by the English horn and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (Un poco più mosso) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradually increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

"III. Scherzo. (Allegro non troppo, C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out fortissimo by the full orchestra, still in C major. The first theme returns and is given further development. The trio (Moderato assai) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos — thirty-five measures in length — is worth notice. The return to the material of the first division of the piece is preceded by seven measures of introductory matter in the original time, ending with a descending scale in all the strings and wood winds. The subject matter is put forward much as in the opening section of the movement.

"IV. Finale. (Allegro moderato, G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic material and development is drawn from the subject in preceding movements.

It opens with a statement, in the strings *forte,* of the principal theme of the first movement. An upward scale in the strings and wood wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a crescendo and the first subject reappears *ff,* the second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long crescendo leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff,* at the height of which the key changes to E-flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden piano, and a passage for the first violins is succeeded by a new section (Allegro con brio, G major, 2-2 time) in which a lively subject is given out by the strings and wood wind. In the course of the working over of this, certain portions of former themes are used. The subject of the Andante is again vociferated by the brass, and this section brings the symphony to an end."

As Mr. Philip H. Goepp says in his interesting notes for the Philadelphia symphony programme books, this symphony begins with a theme that is individual from the first bar and has moreover in a brief range of touch of ancient (or barbarous) mode. The Slav is stamped upon the first page of the score.

The writer of the programme books of the Russian Symphony Society of New York wrote of this symphony: "For once a young Russian composer showed not a trace of the strong influence exerted by Tschaikowsky and Rimsky-Korsakoff, but of Glinka or Dargomyzhski if at all. His cantilena is tender, broad, and flowing. Young crimson blood courses through the work. All is serene, radiant, permeated with the joy of living, a fact the more remarkable when one considers that the composer was in the grip of his dreadful malady when writing the symphony."

SYMPHONY, *"MATHIS DER MALER"* ("MATTHIAS THE PAINTER")

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895–

THE "symphony," as the composer calls it, comprises three excerpts from the opera *"Mathis der Maler,"* which he wrote on the life of the sixteenth century painter, Matthias Grünewald. Hindemith has named his three movements from the famous paintings of the Isenheim altarpiece, which now stands in the museum at Colmar, Alsace. The orchestral work was first performed in Berlin by the Philharmonic Orchestra under Wilhelm Furtwängler, on March 12, 1934. Otto Klemperer introduced it to this country at the opening concerts of the Philharmonic Orchestra in New York, on October 4, 1934. It was first performed in Boston by this Orchestra, December 7, 1934, Richard Burgin conducting.

The same group of paintings inspired the Concerto Sacro by Werner Josten, two movements of which were played at these concerts, April 19, 1929. Mr. Josten then wrote: "The mysterious dark triptych painted

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MONDAY EVENING, NOVEMBER 30, *at* 8:15 *o'clock*

Programme

MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

SOWERBY.....Concerto for Piano and Orchestra No. 2 in F major
(First performance)

FRANCK.....Symphony in D minor

SOLOIST

JOSEPH BRINKMAN

for the Isenheim Altar at Colmar by Grünewald gave me the idea for this piece."

The following description of Hindemith's score is from Heinrich Strobel, the German critic:

"When Paul Hindemith combined three excerpts from his opera, *'Mathis der Maler,'* and called the result a 'symphony,' the term did not imply a symphonic construction as understood by the Nineteenth Century. These tone-pieces do not embody a definite 'symphonic idea.' They are not related in theme. Their spiritual relationship is derived from a plastic conception: the three movements are based on 'themes' suggested by the Isenheim Altar of Grünewald. But, one may ask, has Hindemith become a composer of romantic program-music? Let us dismiss entirely in this connection the word 'romantic,' which is subject to misinterpretation, and let us simply state that this symphony has nothing whatever in common with program-music of the customary descriptive sort. Hindemith has endeavored to approximate by musical means that emotional state which is aroused in the onlooker by Grünewald's famous work. Hindemith, that is to say, uses here methods which he had previously employed in his instrumental music. He excludes any pictorial intention; also, he abstains from the psychological interpretation and conversion of his themes. He dispenses with dramatizing color effects, changing the sound-material in accordance with purely musical laws. The technique of the symphony is the technique of Hindemith's instrumental concertos. The transformation of the emotional tension into purely musical effects is accomplished by the same logical processes that we find elsewhere in his work.

"Hindemith's style has gained in tonal plasticity to the same degree that he has simplified his art technically. The few themes of the symphony are tonal symbols of extraordinary vitality and perceptibility, but at the same time they obey a logic that is subject to wholly personal laws. The effect is further increased by the circumstance that in the first part, *Angelic Concert* (based on the picture of the Nativity painted by Grünewald for the Isenheim Altar), and in the third part, the Vision of the Temptation of Saint Anthony, old church melodies are used. These ancient melodies constitute the true germ-cell of music; they determine its melodic and harmonic tissue.

"But this is nothing new in Hindemith's case. The liturgical modes have exercised a deep influence on his music. This influence is evident in his *Marienleben* and in *Das Unaufhörliche;* it breaks through again with all its force in *Mathis der Maler.* It seems as though Hindemith, after many digressions, were recurring to his works of a decade ago. The pathos, the subdued lyricism, the plasticity of the musical vision — all these appear to establish a connection between his most recent art and its earlier expression. . . .

"The simplicity of *Mathis der Maler* does not mean, however, that Hindemith is renouncing his principle of polyphonic development. Polyphony, counterpoint inspired by Bach, remains the basis of his

musical thinking and feeling. In the course of the last few years, however, he has abandoned more and more all dispensable contrapuntal ballast, and has lightened his linear style. . . .

"This polyphonic style gains, in The *Mathis* Symphony, a symbolic force which is something entirely new for Hindemith. Without, as we have said, employing descriptive music in the ordinary sense, effects are obtained here which could not have been realized by means of dramatic expressiveness. In this connection, we must mention especially the last movement, the pictorial subject of which (the Saint tortured by fantastic beasts) stimulated the tonal imagination of the composer to an exceptional degree.

"The development of the three movements is singularly clear. The dynamic curve descends from the festive and happy *Angelic Concert* of the beginning to the quiet elegy of the *Entombment,* and then proceeds, after the music of the Saint's ordeal, to the concluding Hallelujah Hymn of the final visionary exaltation.

I. Angelic Concert

(Ruhig bewegt — Ziemlich lebhafte Halbe)

"The tonal basis of the symphony is D-flat, in the range of which there lie the old melodies used in the first and third parts. In the *Angelic Concert,* the tension between the tonalities of D-flat and G underlies the harmonic constructions of the movement. The Cantus firmus, *'Es sungen drei Engel'* ('Three Angels Sang'), which we hear first in the trombones (eighth bar), is developed dynamically upward. This is followed by a quick main part, in three sections. The first section is based on a theme (flutes and first violins) which can be regarded as a model of Hindemith's style in melodic development — a melody which is signalized by its wavering between major and minor. A second theme follows (strings), of serener and more lyrical character. A third section deals with these two themes in a lightly hovering fugato, to which is added, again in the trombones, the 'Angel' melody. The last phrase of the 'Angel' melody leads back to that tender serenity which spreads over the entire movement, and which evokes for us the gentle radiance of Grünewald's incomparable representation of the Nativity. A concise coda forms a joyous close, fortissimo."

II. Entombment

(Sehr langsam)

"The two chief themes of the second movement, the *Entombment,* are typical of Hindemith's melodic style — the first with its purely 'linear' structure (muted strings, wood wind); the second with its intervallic structure of fourths and fifths (oboe, then flute, with pizzicato accompaniment). In wonderful simplicity ascend the melodic lines of the solo wood winds; and how beautiful is the effect of the plaintive call of the clarinet, after the short crescendo and the pause!"

III. The Temptation of Saint Anthony

(Sehr langsam, frei im Zeitmass — Lebhaft)

"It is the third movement which is executed in the broadest and boldest manner. From the visual tension of Grünewald's picture, an aural tension has been created. The power of the music is so marked that one might almost be induced to impart to this movement a poetic interpretation, although the themes are developed in a strictly linear manner, and even the most grandiose sound effects betray a cogent musical logic. Hindemith's art of tonal disposition is consorted with a power of [illegible] astonishes even those who best know his works. The Temptation of the Saint develops over a tremendous tonal canvas, from the opening unison of the strings (bearing the quotation, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?*), up to the brass chorale of the final Hallelujah. The cycle of

the key of D-flat is the foundation of the harmonic development, the symbol of Sanctity. The greater the struggle of the contesting forces, the more widely does the piece depart from this harmonic basis. The ascent of the string unisono, which is intensified in an astonishing manner by the opposing figure in the brass instruments, is a striking example of a crescendo developed in the linear manner. This heroic statement is followed by the first assault of the opposing forces (if this expression can be applied to so purely musical a process), with another theme for the unison strings. The solo wood winds answer, while the stream of motion flows on in the strings. A grandiose passage closes the first part of the movement. There is a long and elaborate working-out. The battle is already decided when the key of D-flat is again reached with the fugato. Clarinets, then the horn, recur to the theme of the unisono string introduction; we hear, in the wood winds, the hymn, *Lauda Sion Salvatorem;* and then, fortissimo on the brass, the Hallelujah leads us to a resplendent and triumphant close in D-flat major."

The symphony is scored for two flutes and piccolo, two oboes, two B-flat clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, timpani, percussion, and strings.

When *"Mathis der Maler"* had its first performance in Berlin, the magazine *Melos* commented on the new score:

"One must not mistake the superficial success for the actual value of works of art. The public, however, showed unusual enthusiasm over the performance of this modern work and its composer, far more than is usually the case in contemporary compositions, and without exaggeration one can see in this at least public recognition of that modern art which Hindemith represents. This was an important factor. Not the decadence and pedantry of the music-drama but a music springing from a living union with the old masters and, therefore, a growing, vital and deeply felt music is determining the future development of music. Paul Hindemith is its symbol.

"The performance was in itself a musical event of importance. Hindemith, in these three movements, reveals a completely new simplicity and plasticity. The tendency toward simplification may have been influenced by the general developments recently, but it has been definitely noticeable in Hindemith for the past three years; at the same time there is an obvious casting off of certain formal elements and the breaking through of a new intensity of feeling. That strong and pure emotion which pervades the 'Marienleben' and 'Cardillac' breaks through with great power in this symphony with irrefutable force."



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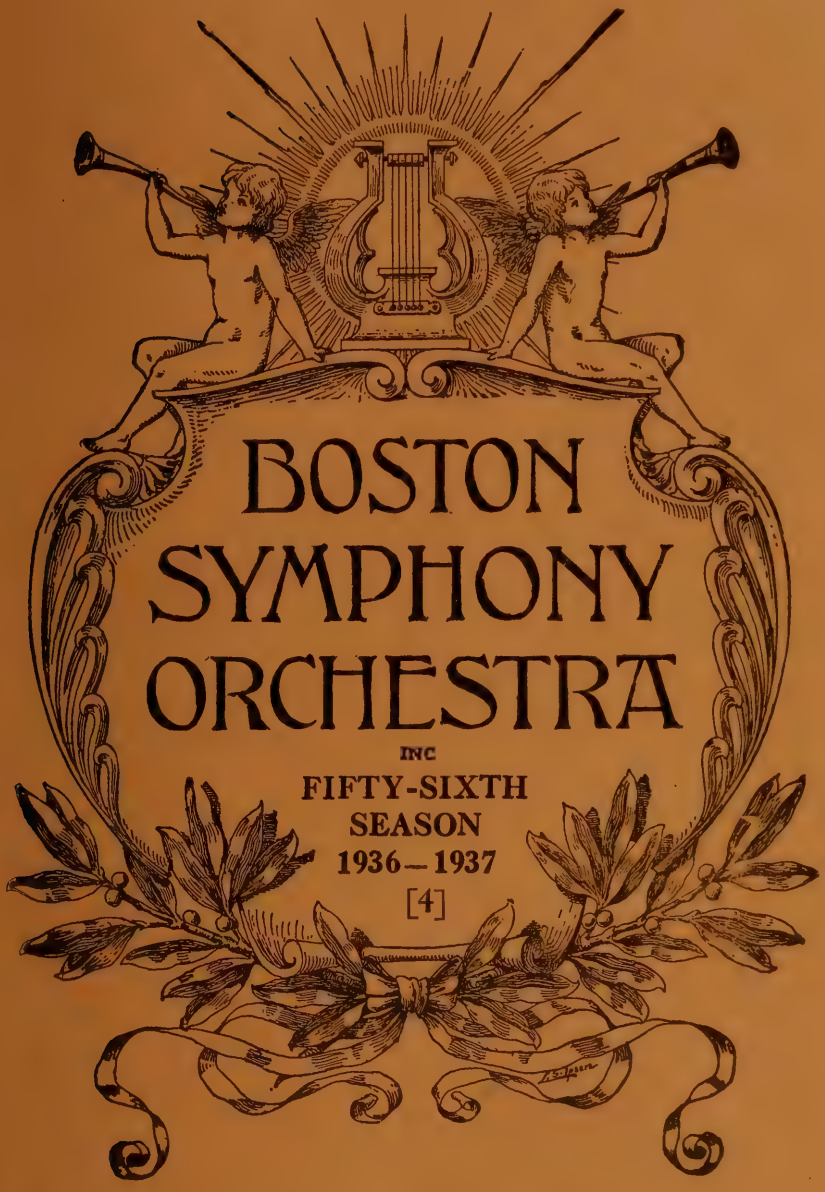
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Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *December* 17

with historical and descriptive notes

By JOHN N. BURK

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FOURTH CONCERT

THURSDAY EVENING, DECEMBER 17

Programme

TCHAIKOVSKY.....Overture Fantasia, "Romeo and Juliet" (after Shakespeare)

MACDOWELL.....Concerto for Pianoforte and Orchestra, No. 2, in D minor, *Op.* 23

I. Larghetto calmato
II. Presto giocoso
III. Largo. Molto allegro

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

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"ROMEO AND JULIET," Overture Fantasia (after Shakespeare)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

When Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. The work was of 1869, and the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *"Voyevode"* in 1867, the Symphonic Poem *"Fatum"* in 1868, the Opera *"Undine"* early in 1869; the last three works he sought, with partial success, to obliterate by destroying the scores). As was the case with *"Fatum,"* Tchaikovsky dedicated "Romeo and Juliet" to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for "Romeo and Juliet," advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory *andante* of Friar Laurence is in the Overture first intoned by the wood winds. In the *allegro giusto* the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, and which develops into a glamorous succession of chords in gentle pulsation, has been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time. A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Tanéïev among his posthumous papers. It was in the form of a "Duo from Romeo and

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's "The Tempest," Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his "Romeo and Juliet."

Juliet," and was set for orchestra by Tanéïev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring towards the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo,* the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture was first performed on March 16, 1870, at a concert of the Musical Society at Moscow. To Tchaikovsky's discomfiture, the new work was scarcely noticed at this concert. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on "Romeo and Juliet."

Another interesting circumstance which has been universally associated with "Romeo and Juliet" was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. The delicate texture and pallor of her skin, the plastic grace of her movements, the beauty of her neck and arms, were not her only weapons; under the irregularity of her features lay some wonderful charm of attraction, and of all the many 'Gretchens' I have seen in my day, Artôt was by far the most ideal, the most fascinating." No one succumbed to her charm more completely than Tchaikovsky. When his shyness had been overcome, the composer's rapture became more personal; nor was Mademoiselle Artôt indifferent to her suitor. When the moment of irrevocable decision came, Tchaikovsky had pangs of doubt as to the wisdom of uniting such a career as his with that of an itinerant singer. His friends, Nicholas Rubinstein in particular, warned him against "playing the pitiable part of 'husband of his wife.' " The lady herself brought a sudden and final solution to his quandary by departing with her troop

to Warsaw, and there, without a word of warning to her "fiancé," marrying the baritone Padilla.

As a matter of fact, when Tchaikovsky began to compose the Overture Fantasia (September, 1869), nine months had elapsed since the summary conclusion of his love affair. Such works as *"Fatum,"* which Tchaikovsky wrote while his love for the French singer grew and reached its climax, does not seem to record the tender emotions he must have felt at the time, while the melting middle section of the Overture Fantasia has been generally taken as the musical accents of a romance far less remote than Elizabethan Verona. Circumstances favor this conclusion in that the impression which Mademoiselle Artôt made upon Tchaikovsky by her singing and acting remained vivid not only then, but through his life. It was perhaps while Tchaikovsky was at work upon his overture that the two met again, "as friends," and then too occurred the episode related by Kashkin, who sat with Tchaikovsky in a box in the Moscow opera, when Désirée Artôt was on the bill. "I sat in the stalls next to Tchaikovsky, who was greatly moved. When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

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CONCERTO NO. 2, D MINOR, FOR PIANOFORTE AND ORCHESTRA, *Op.* 23

By EDWARD MACDOWELL

Born in New York, December 18, 1861; died there January 23, 1908

WHEN Edward MacDowell went to Europe to study piano at the age of fifteen, he had no other aim than to become a virtuoso, and with this purpose worked for two years at the Paris Conservatory, and two more (with Carl Heymann) in the Conservatory at Frankfort. He acquired a skill sufficient to meet the pressing problems of livelihood by giving lessons of his own, and at length reached the point where he became an effective interpreter of his own music upon the concert platform. As a student no one had thought of him as a composer. Even from childhood he had been in the habit of improvising, or privately noting his musical thoughts, just as he had been in the habit of making very clever sketches of people and things about him. As he remarked later of his earliest compositions, written on the train between Frankfort and Darmstadt, where he gave lessons, "I would not have changed a note in one of them for untold gold, and *inside* I had the greatest love for them; but the idea that anyone else might take them seriously had never occurred to me." MacDowell is described by those who knew him as a constant dreamer, quiet-mannered, and shy, publicly diffident though personally sociable. Surely not the pattern for a virtuoso. That he attained a very considerable proficiency as a pianist was probably due to a combination of sound musical instincts and an exceeding conscientiousness and perseverance.

It was Joachim Raff, head of the Conservatory at Frankfort, who first urged him to look toward the creative side of his art. Raff goaded him into completing a concerto, and sent him in 1882 to Liszt at Weimar with the new manuscript (the First Piano Concerto) under his arm. Liszt praised the work with comforting enthusiasm, especially commending the boldness and originality of harmonic treatment.* This benefactor of musical youth at once arranged for MacDowell to play his first "Modern Suite" for the piano at a musical convention in Zurich. Stimulated by this sudden, if passing public attention, MacDowell mingled still more composition with his teaching in the ensuing years.

He returned to America in the summer of 1884 to marry his former pupil at Frankfort, Miss Marian Nevins, and the young couple at once

* Fourteen years before, another obscure young man had sought Liszt out, submitting a piano concerto of his own, and receiving warm encouragement. It was Eduard Grieg.

sailed for London. There MacDowell was so impressed by Shakespearean performances of Henry Irving and Ellen Terry that he drafted a pair of Symphonic Poems, "Hamlet and Ophelia," and also sketched another, which was to be called "Beatrice and Benedick." This last was destined to become the nucleus for the scherzo of the Second Piano Concerto. Settling in Germany once more, he worked upon the concerto in Frankfort in the winter of 1884–85, and completed it later in 1885 at Wiesbaden.

MacDowell, whose music was finding increasing recognition on both sides of the ocean, returned to America in 1888, and on March 5 of the following year played in the first public performance of the Second Concerto at Chickering Hall, New York, with the orchestra of Theodore Thomas. Tchaikovsky's Fifth Symphony had its first American performance at the same concert, but such an impression did the young man make with his exciting score that Henry E. Krehbiel was intrigued into writing that he had "derived keener pleasure from the work of the young American than from the experienced and famous Russian." MacDowell performed his concerto at a Boston Symphony Concert (under Wilhelm Gericke) in the following month (April 13), and his success was no less marked. Again he played it in Paris on July 12, at a concert of American works, Mr. Van der Stucken conducting. He again performed it with the Boston Symphony Orchestra, December 4, 1897.

Teresa Carreño, who had taught MacDowell piano when he was a small boy, played the concerto at Boston Symphony concerts on March 18, 1899, and January 4, 1908. The most recent performance at the Friday and Saturday concerts was December 19, 1919, when Leo Ornstein was soloist.*

The Concerto is dedicated to Mme. Carreño. It is scored for wood winds in twos, four horns, two trumpets, three trombones, timpani, and strings. The first movement, which might be called the slow movement of the concerto, *larghetto calmato,* opens in D minor with the second theme used as an introduction and stated softly at first by the muted strings. There is also a solo passage of flourishing chords and arpeggios. The main body of the movement brings in the principal theme first given to the solo instrument. There is considerable development and a pianissimo close in D major.

The second movement, *presto giocoso,* B-flat major, is scherzo-like in mood, but is a rondo on three themes: the first stated by the piano (*leggiero*) accompanied; the second in syncopated rhythm given to the orchestral tutti; and the third first set forth by the piano solo. The

* The concerto was played at a Pop Concert in Symphony Hall, June 9, 1936, Jesús María Sanromá, soloist.

last movement has an introductory largo in D minor reminiscent of the principal theme in the opening movement. The main part of the movement is in D major, *molto allegro,* again with three themes — the first set forth by the wood winds to an accompaniment of rising scale passages by the pianist; the second, in F major, by the piano supported by the strings, and the third, in B minor, announced *fortissimo* by the orchestra.

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HOWARD GODING

HOWARD GODING was born in Dedham, Massachusetts, in 1893. Encouraged by his parents, but particularly by his mother, who was an amateur musician, he decided upon a musical career and entered the New England Conservatory of Music in 1910. He studied organ under Wallace Goodrich, and piano under George Proctor. He soon decided to make the piano his major aim, and on graduating in 1915 was the winner of the Mason and Hamlin competition in that year. Mr. Goding made his début as soloist with the Boston Symphony Orchestra at a concert in Sanders Theatre, Cambridge, December 13, 1917. MacDowell's Concerto in D minor was likewise the piece which he played on that occasion. The first of the many recitals Howard Goding has given in Boston was at Jordan Hall in 1919. Since then he has also appeared in recitals in New York, Chicago, the cities of the west coast, together with concerts of chamber music. He is a member of the faculty of the New England Conservatory of Music.

CONCERT SCHEDULE

FOR THE BALANCE OF DECEMBER AND JANUARY

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Friday	Afternoon	Dec. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 19 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec 22 at 3.00	Symphony Hall	Boston
Thursday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Jan. 1 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 2 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Jan. 5 at 8.30	Webster Hall	Hanover,N.H.
Wednesday	Evening	Jan. 6 at 8.15	Bushnell Memorial Hall	Hartford
Thursday	Evening	Jan. 7 at 8.45	Carnegie Hall	New York
Friday	Evening	Jan. 8 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Jan. 9 at 2.30	Carnegie Hall	New York
Thursday	Evening	Jan. 14 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Jan. 15 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 16 at 8.15	Symphony Hall	Boston
Monday	Evening	Jan. 18 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Jan. 22 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 23 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Jan. 26 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Jan. 29 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 30 at 8.15	Symphony Hall	Boston

SYMPHONY IN D MINOR

By César Franck

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

"One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performances by this orchestra were October 12, 13, 1934.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, timpani, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like

* D'Indy lists the Symphony as having been begun in 1886.

them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *"La Rédemption"* or *"Les Éolides"*) which time has proved to be of any great importance. *"Les Béatitudes,"* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

Sanders Theatre · Cambridge

Thursday Evening, January 14, at 8

FIFTH CONCERT by the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

GUEST CONDUCTOR
DIMITRI MITROPOULOS

Concerts in Symphony Hall

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will be heard in the following programme next Friday afternoon, December 18, and Saturday evening, December 19:

FOOTE.....Suite in E major
MACDOWELL.....Concerto for Pianoforte No. 2 in D minor
Soloist: HOWARD GODING

BRAHMS.....Symphony No. 4 in E minor

On Tuesday afternoon, December 22:

WEBER.....Overture to "Oberon"
SCHUMANN.....Symphony No. 4 in D minor

WAGNER..... "A Siegfried Idyl"; Forest Murmurs from "Siegfried"; Overture to "Tannhäuser"

On Thursday afternoon, December 24, and Saturday evening, December 26:

DVORÁK.....Violoncello Concerto
Soloist: GREGOR PIATIGORSKY

DEBUSSY.....Music from "The Martyrdom of St. Sebastian"
With the CECILIA SOCIETY CHORUS
Soloist: OLGA AVERINO, Soprano

late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

~

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee— what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote

Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents – his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with M. Louis Dièmer), and the second part of *"Ruth."* Franck then conducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *'Variations Symphoniques,'* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him,

as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata — "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.' "

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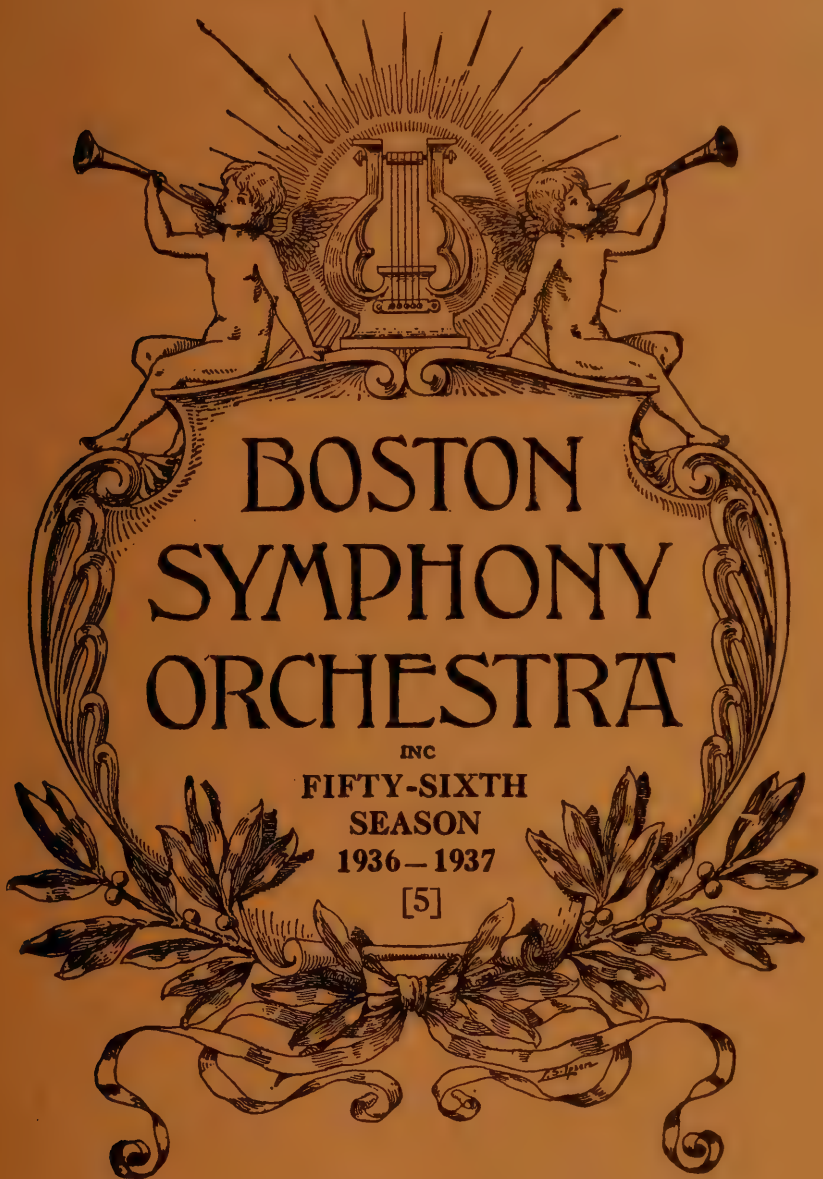
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BOSTON SYMPHONY ORCHESTRA

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FIFTY-SIXTH SEASON

1936—1937

[5]

Thursday Evening, January 14

at 8 o'clock

Boston Symphony Orchestra

[Fifty-sixth Season, 1936–1937]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. *Concert-master*
THEODOROWICZ, J.
ELCUS, G.
GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.

HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND S.
BEALE, M.
DEL SORDO, R.
GORODETZKY, L.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.

Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

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KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes

LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Eb Clarinet

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

FREIBERG, G.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

VALKENIER, W.
VALKENIER, B.
LANNOYE, M.
LORBEER, H.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÁ, J.

Celesta

FIEDLER, A.

Librarian

ROGERS, L. J.

Sanders Theatre · *Harvard University* · Cambridge

FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *January* 14

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

THURSDAY EVENING, JANUARY 14

DIMITRI MITROPOULOS, *Conducting*

The Programme has been revised, and will be as follows:

PURCELL.....Prelude and Final Air of Dido, "When I am laid in earth," from the Opera "Dido and Aeneas" (Arranged for String Orchestra by Mitropoulos)

BEETHOVEN.....String Quartet in C-sharp minor, *Op.* 131 (Performed by the String Orchestra)

I. Adagio, ma non troppo e molto espressivo
II. Allegro molto vivace
III. Allegro moderato
IV. Andante ma non troppo e molto cantabile
V. Presto
VI. Adagio quasi un poco andante
VII. Allegro

(Played without pause)

INTERMISSION

RESPIGHI.....Toccata for Piano and Orchestra (Dimitri Mitropoulos playing the piano part)

CASTAGNONE..... Preludio Giocoso

STEINWAY PIANO

Sanders Theatre · *Harvard University* · Cambridge

Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

THURSDAY EVENING, JANUARY 14

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Programme

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(Played without pause)

INTERMISSION

CASTAGNONE..... Preludio Giocoso

RESPIGHI.....Toccata for Piano and Orchestra
(Dimitri Mitropoulos playing the piano part)

CASELLA.....Second Suite from "La Donna Serpente"

I. Sinfonia (Act I)
II. Prelude (Act III)
III. Battle and Finale (Act III)

DIMITRI MITROPOULOS

Dimitri Mitropoulos was born in Athens in 1896. He made his first studies at the Athens Conservatory, having been a pupil of Ludwig Wassenhoven in piano, and of Armand Marsick in composition. He completed his studies of composition with Paul Gilson at Brussels, and with Ferruccio Busoni at Berlin. He was thereupon made assistant conductor of the Staatsoper in Berlin, a position which he held until 1924, when he was called back to Athens to take the directorship of the symphony orchestra of its Conservatory, a place which he still holds.

As a composer, the first ambitious work of Mr. Mitropoulos was an opera, "Beatrice," drawn from the drama of Maeterlinck. He has since composed orchestral and chamber music, piano works and songs.

Mr. Mitropoulos conducted concerts of the Berlin Philharmonic Orchestra in February, 1930, his first appearance there since the days of his apprenticeship. At that time he presented his own Concerto Grosso. He made his Paris début conducting the *Orchestre Symphonique de Paris,* February 14, 1932.

For the past four seasons, Mr. Mitropoulos has conducted a three months' season of the orchestra at Monte Carlo.

Making his first visit to America in the season past, he conducted the Boston Symphony Orchestra January 24–25, 27, 31–February 1.

PRELUDE AND AIR OF DIDO, "WHEN I AM LAID IN EARTH," from the Opera "Dido and Æneas"

By Henry Purcell

Born in London 1658 (or 1659); died there November 21, 1695

(Arranged for String Orchestra by Dimitri Mitropoulos)

Some hundred and seventy years before Wagner brought his "Tristan and Isolde" to its tragic close, Henry Purcell in England wrote his opera of another queen bereft of her heroic lover, culminating in music of passion transfigured in death. The similarity is not merely one of subject, for Purcell's famous air of the Carthaginian queen is music almost prophetic of the emotional chromaticism of Wagner's star-crossed lovers. John F. Runciman once called it "one of the most poignantly sorrowful and exquisitely beautiful songs ever written," and there is no lack of those who agree with him. One likes to believe that Purcell's imagination was lifted by the aspect of the sorrowing Dido into a momentary liberation from the constricted formulæ, the Drydenesque text, the generally stilted ways of his day of operatic beginnings.

It should be remembered that when "Dido and Æneas" was composed, Handel was a child of four, Gluck was not to be born for twenty-five years to come. Purcell wrote in his dedication of "Diocletian" to the Duke of Somerset, a year later: "Musick is yet but in its nonage, a forward child which gives hope of what it may be hereafter in England." If this was so, British opera was but the merest infant, for opera remained, in Purcell's time, essentially a strange importation from Italy. No English "opera" worthy of the name is to be found before Purcell's time, although stage pieces with music date as far back as Matthew Locke's "The Siege of Rhodes," produced in 1656.

Purcell wrote a number of so-called "operas," but they are nothing more than incidental music to plays or masques, an occasional dance, air, or interlude to vary the spoken text. "Dido and Æneas" is unique in the list of Purcell's works for the stage, in that it is set to music from beginning to end. Nahum Tate, the librettist of "Dido and Æneas," pieced out Virgil's brief tale of the lovers, of Æneas' departure at duty's call to found an empire, and the self-immolation of the abandoned queen, by adding scenes between Dido and her sister, Anna, as confidante, and others in which "weird sisters" plot over their witches' brew the downfall of the royal pair. These are the words of Dido's air:

> When I am laid in earth, may my wrongs create no trouble in thy breast.
> Remember me, remember me,
> But ah! forget my fate!

If this affecting song, about which so much has been written, is subjected to formal scrutiny, it becomes nothing more than the "curtain tune on a ground" which was a customary ending for operas of the time. Nothing of course could be more essentially untheatrical than a chaconne (or passacaglia), with its ground bass repeated again and again, while variety must be sought in the upper voices. It was upon this rigid and wooden prescription that Purcell wrought his living and moving "lament." The bass figure which Purcell used, seven times repeated, is a chromatic descent, very like that which Bach used in the Crucifixus of his Mass with similar poignant effect (although Bach, in Germany, surely knew nothing of Purcell's score). Over his bass, Purcell wrote the vocal part with the freedom and melodic genius which otherwise traverses "Dido and Æneas," also, as elsewhere, deriving a particular melancholy from the minor mode. The composer establishes the mood of pathos in the opening measures, *adagio,* of the introduction. Dido, in her only other air in the opera, tells her sister Anna of her torment — here, too, with a ground bass, and in similar pathetic accents, of clear tonal characterization. "Above everything else," Lawrence Gilman has pointed out, "the music takes the

breath by its modernity. Examine the chord which begins the thirty-third measure of Dido's Farewell (counting from the beginning of the voice-part). This chord is identical with one of the favorite suspensions used by Debussy in *'Pelléas et Mélisande'* two hundred years after Purcell died. You will rub your eyes, but there it is. And you will rub them again and again as you go through or listen to the score of 'Dido.'

"Such things are mysteries. . . ."

In other of Purcell's operas than "Dido and Æneas" there are indications for wind instruments or drums, supplementing the string orchestra. This opera is simply scored for the four voices of the string choir, augmented by occasional harpsichord *continuo*. This would imply limited orchestral resources at its production, which indeed seems to have been the case. It was performed, as the libretto states, "at Mr. Josias Priest's Boarding-school at Chelsea, by young gentlewomen."

"Dido and Æneas" may have had a certain favor in its time, for several manuscript copies of the music have been found. But the piece was forgotten. Dr. Burney, giving Purcell considerable space and high praise in his History of Music, which he completed just a hundred years after "Dido and Æneas" was written, did not so much as name this opera in his detailed discussion of Purcell's stage works. John Hawkins, Burney's contemporary, made mention of "Dido and Æneas" and spoke of its performance: "The exhibition of this little piece by the young gentlewomen of the school, to a select audience of their parents and friends, was attended with general applause, no small part whereof was considered due to Purcell."

The probable date of "Dido and Æneas" has long been a favorite subject for musicological sleuthing. Sir George Macfarren, editing the publication of the work by the Musical Antiquarian Society in 1841, placed the date of the first performance as 1675, relying upon a forefront of previous authority dating from the supposition of Hawkins, who hazarded 1677 as the actual date. These historians, in their eagerness to cry "a marvel" and set up "Dido and Æneas" as the product of a boy in his teens (which on the face of it was extremely unlikely), were too ready to assume that the opera coincided with the first appearance of the spoken play. The libretto when discovered in 1842 showed that the opera was first produced by Josias Priest's Boarding School in Chelsea. The school, it was demonstrated, moved to Chelsea in 1680, making that the earliest possible date of the opera. Later experts in Purcell have worked out an elaborate case to the effect that "Dido and Æneas" was composed in 1689, "or very near 1689."

STRING QUARTET IN C-SHARP MINOR, *Op.* 131

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

(Arranged for String Orchestra by DIMITRI MITROPOULOS)

THE last full year of Beethoven's life, in which he reached the final sum of his completed works, was the year of the great C-sharp minor quartet, and the final Quartet in F, Op. 135; he also finished two begun in 1825 – the Quartets in B-flat, Op. 103, and in A minor, Op. 132 (with the "Song of Thanksgiving in the Lydian Mode"). These, with the Quartet in E-flat, Op. 127, and the *Grosse Fugue,* a quartet movement, were all the music of import that occupied him after the Ninth Symphony was completed in 1823.

The year 1826 was one, in the words of Thayer, "of awful happenings and great achievements; a year of startling contradictions, in which the most grievous blows which an inscrutable Providence dealt the composer as if utterly to crush him to earth, were met by a display of creative energy which was amazing not only in its puissance but also in its exposition of transfigured emotion and imagination." The pitiable struggle between Beethoven and his nephew Karl became progressively tense and harrowing through these months. Putting spies upon Karl's dissolute practices in Vienna, demanding an accounting for every penny spent, for fear of the vicious uses to which it might go, the guardian constantly quarrelled with the boy, drove him to desperation and subterfuge. Karl soon learned his power over the foster-father, who loved him to distraction. He had only to disappear from sight without warning and Beethoven was wild with apprehension – ready to forgive anything. The affair reached its climax in July, when Karl attempted to shoot himself. There is every evidence that Beethoven was deeply shaken by this event.* Through everything, the creative brain remained prodigiously active, often quite oblivious of its surroundings. "The last lying sheaves," in the words of Herriot, "were gathered by armfuls in his spiritual garden at all times of day, under all kinds of light and shadow and even in the still of the night." It was at the rural Gniexendorf where, visiting his brother Johann in the autumn, he terrified the peasants as he strode about the countryside, singing, roaring, gesticulating, beating time with his feet. It is even told how a yoke of oxen were startled at this strange apparition, and sent plunging off their course. This was the Beethoven of the C-sharp minor quartet.

*Schindler wrote that Karl's attempt at suicide bowed the proud figure of the composer until he soon "looked like a man of seventy."

But Beethoven, as Herriot has also said, "was not an ascetic, isolated in his rapture; he was a man who struggled against want, against illness, against misery, and who wanted to live." He was by no means alone – there were a number of friends about him at this time. The loyal Stephan von Breuning, his charming wife, who would often walk with Beethoven, and refuse his invitation to have coffee in his lodgings, in secret alarm at the unappetizing disorder she knew she would find there. There was the small son of the Breunings, Gerhard, whom Beethoven called *"Hosenknopf"* ("Hose-button") because of his attachment to his father, and to "Ariel" because of his light step. There was the admirer Johann Nepomuk Wolfmayer, who would have a new coat made and leave it casually upon a chair in the hope that Beethoven would adopt it. Carl Holz was particularly close to Beethoven in his last year or so, tending to displace Schindler. Holz was the second violin in Schuppanzigh's quartet. He "amused him by his witticisms, persuaded him to visit cafés, and encouraged his taste for drinking." He and others had plentiful advice to give about works in larger forms which Beethoven contemplated. The discussions of these musical projects are recorded in the conversation books. The books also show his interest in various subjects – particularly religious ones, such as the ancient Hebrews, the Lutheran Bible, the antique modes (which found expression in his A minor quartet). He thought of writing an oratorio, and chose "Saul," having become interested through Handel's treatment of the same subject, which he had been studying. Kuffner was ready to provide him with a text. This, in fulfillment of an old commission, as likewise a requiem, which, Beethoven stipulated, should be a sorrowing memorial, unburdened by the circumstance of Gabriel's trumpet and the last Judgment.* Grillparzer spoke hopefully of an opera on Melusine. Schindler reported that Beethoven had mentioned to him the possibility that "something would come" of music to Goethe's "Faust." To the list should be added several apocryphal reports of a "Tenth Symphony." Schindler, unreliable as usual, made much of certain sketches as belonging to a "Tenth Symphony," but Nottebohm demonstrated that these sketches had never been developed; "if Beethoven had written as many symphonies as he began, we should have at least fifty." Lenz had it from Holz that Beethoven played "the whole of the Tenth Symphony" to him on the pianoforte, and that it existed in undecipherable sketches. Otto Jahn reported from the same source that it was no more than a fragment. Beethoven wrote to the London Philharmonic Society, "An entire sketched symphony lies in my desk, also an overture and other things." But this

*Beethoven held Mozart's Requiem in great admiration. In the margin of a magazine article questioning the authenticity of this piece, he wrote "You Arch Ass!" and "Double Ass!"

must be put down as an obvious case of the composer's imaginings running ahead of the *fait accompli*. No such symphony, or part of a symphony, has been found.

To sum it up in a word, Beethoven apparently did not get properly warmed up to one of these schemes. Not enough, certainly, to forfeit the world of the string quartet in which his imagination then dwelt. Four single voices were enough whereby to open up new vistas and new visions. "His affections were fixed," wrote Thayer, "in the higher and purer regions of chamber music, the form which represents chaste ideals, lofty imagination, profound learning; which exacts a mutual sympathy between composer, performer, and listener."

The composition of the Quartet in C-sharp minor is attributed to January, 1826, mainly on account of a notation of the theme of the opening fugue in a conversation book of December, 1825, and of the variation theme in January, together with a suggestion of Schuppanzigh in that month that something of the new work be played over. Unless Schindler was mistaken, the Quartet was never performed while its composer lived.

Holz has related having once said to Beethoven that in his opinion the Quartet in B-flat was the greatest of them all. Beethoven replied: "Each in its way. Art demands of us that we shall not stand still. You

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will find a new manner of voice treatment, and thank God there is less lack of fancy than ever before." At a later time he declared the C-sharp minor Quartet to be his greatest. When the manuscript was delivered to Schott and Sons in August, the publishers were much upset to find this inscription upon it in the composer's handwriting: *"Zusammengestohlen aus Verschiedenem diesem und jenem"* ("A putting together of various stolen odds and ends"). Unable to perceive that the remark and not the score itself was Beethoven's little joke, they wrote to him in alarm, and had to be explicitly reassured that it was really "brand-new." Beethoven received eighty ducats for the Quartet. It was published shortly after his death. The dedication was to Baron von Stutterheim, Lieutenant Fieldmarshall, who had won the composer's gratitude by finding a place for the wayward nephew Karl in his regiment.

The C-sharp minor Quartet has seven numbered "movements," played without break. Yet the traditional four movement scheme is still discernible in it, and was again explicitly used by Beethoven in the final Quartet in F major, which followed. The Ninth Symphony of 1823 had its four movements, though greatly extended, and bent to new purposes. Its finale moved boldly into a new and experimental world. But this was his last orchestral work, and he turned to the string quartet, writing five of them in the three years that remained of his life. A restless spirit to the end, he may have found the massed forces of the great choral finale cumbersome to his questing and improvisatory mood. Four stringed voices could be plastic and obedient to the drift of his musical thoughts, by turn searching, whimsical, imperious, but above all, unconfined by strictures of custom. In the five last Quartets the voice movement and the sequence of discourse took their own way, not arbitrarily, but as by some inner compulsion — an undefinable law of Beethoven's art which left his circle of friends and his immediate posterity more than a little bewildered, but which time has proved to have a basis far removed from wilful caprice.

There was no formal justification for this quartet by any workable rule of procedure in the year 1826 — or for many years after. Any other composer attempting a quartet in seven "movements," each taking its own independent course, would indeed have produced a compilation of "odd bits from here and there," such as Beethoven jokingly called the score. Another could not have had Beethoven's peculiar integrating purpose, clearly felt but difficult to define, in the C-sharp minor Quartet — save for its jointure into an unbroken whole. Beethoven alone could have been so profligate with his thematic thoughts, revealing a new profusion of them in each episode, often passing them by with little or no development. Vincent d'Indy finds the architecture

of the work "surprising in its marvelous equilibrium, established according to the cadence formula of the tonality of C-sharp minor." * He notes that Beethoven "resuscitates, in charming fashion, the suite type" in the D major *vivace* which follows the fugue, while not until the advent of the *finale* does the first-movement form appear, "evoking melodically the subject of the initial fugue."

The seven numbered movements are plainly reducible to the conventional four, if the opening fugue, which far exceeds in length and importance any usual introduction, can be taken as an introduction. The following *Allegro molto vivace* can be looked upon as the first movement, the eleven bars of "No. 3" as a bridge passage with a cadenza leading into the *Andante* with variations, the fully developed slow movement. The *Presto* is distinctly a scherzo; the *Adagio* (No. 6) of twenty-eight bars, another episode, bridging with a short relief of slow tempo the swift scherzo movement and the *allegro finale* which follows.

In the unfolding of the great fugue, the process of the intellect is always subservient to that of the heart. It is long and devious, but sustained, constantly revelatory. The sorrowful mood is dispelled by the *Allegro molto vivace* (No. 2) in a bright D major – "the return to life," Paul Bekker has called it, "to joyful thought and emotion, an *incarnatus est* in the human rather than the religious sense." The theme of the *Andante molto cantabile,* in a peaceful A major, is simplicity itself, yet with no possible stigma of the "commonplace" in it. The variations are another marvel of melodic resource, the theme much transformed – often disappearing altogether. The *Presto* (in E major) is closer to the orthodoxy of a scherzo. The brief *adagio* introducing the last movement is another gentle hymn of faith, contemplative, giving that pause of mystery with which Beethoven would linger over a pending disclosure. The final *allegro* is brilliant and jubilant. It has the impulse of militant triumph which recalls the *finale* of the "Eroica," and, still more closely, the march episode in the *finale* of the Ninth Symphony.

Needless to say, the C-sharp minor Quartet and its companions, the dreamings of a spirit alone and apart, did not have any direct or external influence upon musical form for many years to come. The structure of four distinct movements persisted, with only occasional modifications. But certain composers, notably Wagner, found in the C-sharp minor Quartet an inner source of inspiration. Wagner supervised a performance of it by the Quartet Union at Zurich in 1855, and when in 1871 he wrote his essay on Beethoven for the occasion of the

*"(1) Tonic; (2) Subdominant; (3) Relative of the subdominant; (4) Relative; (5) Dominant; (6) Tonic."

hundredth anniversary of the composer's birth, he enlarged the brief explanation of the C-sharp minor Quartet which he had written at Zurich. He referred to it as a "tone poem" which might be taken to illustrate "a veritable day from Beethoven's inmost life." Attempting to elucidate his idea, he offered a suggestive description in the form of a "skeleton outline." If the reader cannot always subscribe to the images which this "absolute" music awoke in an artist to whom all music must have a verbal meaning, he will respect them as springing from a deep and searching, an inmost realization of the score.

"The lengthy opening *Adagio,* surely the saddest thing ever said in notes, I would term the awakening on the dawn of a day 'that in its whole long course shall ne'er fulfill one wish, not *one*' [Goethe's 'Faust']. Yet it is like a penitential prayer, a communing with God in firm belief of the Eternal Goodness. The inward eye then traces the consoling vision (*Allegro,* 6-8), perceptible by it alone, in which that longing becomes a sweet but plaintive playing with itself; the image of the inmost dream takes waking form as a loveliest remembrance. And now (with the short, transitional *moderato*) it is as if the master, grown conscious of his art, were settling to work at his magic; its resummoned force he practices (*Andante,* 2-4) on the raising of one graceful figure, the blessed witness of inherent innocence, to find a ceaseless rapture in that figure's never-ending, never-heard-of transformation by the prismatic changes of the everlasting light he casts thereon. Then we seem to see him, profoundly gladdened by himself, direct his radiant glances to the outer world (*Presto,* 2-2); once more it stands before him as in the Pastoral Symphony, all shining with his inner joy, it is as though he heard the native accents of the appearances that move before him in a rhythmic dance, now blithe, now blunt (*derb*). He looks on Life, and seems to ponder (short *Adagio,* 3-4) how to set about the tune for Life itself to dance to; a brief but gloomy brooding, as if the master were plunged in his soul's profoundest dream. One glance has shown him the inner essence of the world again; he wakes, and strikes the strings into a dance the like whereof the world had never heard (*Allegro finale*). It is the dance of the whole world itself; wild joy, the wail of pain, love's transport, utmost bliss, grief, frenzy, riot, suffering; the lightning flickers, thunders growl; and above it the stupendous fiddler who bans and bends it all, who leads it haughtily from whirlwind into whirlpool, to the brink of the abyss — he smiles at himself, for to him this sorcery was the merest play. And night beckons him. His day is done — " *

*Translation by William Ashton Ellis.

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The Boston Symphony Orchestra, Dimitri Mitropoulos guest conductor, will give a concert on Monday, January 18, with Gaspar Cassadó, the violoncellist, as soloist. Mr. Mitropoulos will make his final appearances on Friday afternoon, January 22, and Saturday evening, January 23, in the following programme: —

BACH.....Prelude and Fugue in B minor for Organ
(Transcribed for Orchestra by Mitropoulos)

SCHUMANN.....Symphony No. 2 in C major, *Op.* 61

MALIPIERO..... Concerto for Piano and Orchestra
(Dimitri Mitropoulos playing the piano part)

MILHAUD..... Concerto for Piano and Orchestra
(Dimitri Mitropoulos playing the piano part)

RAVEL.....Rapsodie Espagnole

PRELUDIO GIOCOSO (after Carlo Goldoni)

By Riccardo Castagnone

Born at Brunate (Bergamo) in 1906

As yet virtually unknown in this country, Riccardo Castagnone is described as a composer principally of chamber music. He attended the Giuseppe Verdi Conservatory of Milan, studying with G. C. Paribeni in composition, and G. Frugatta in pianoforte — taking honors in both subjects. He also studied law and took his doctorate for that profession, but returned to music, studying orchestral conducting with Hermann Scherchen.

Castagnone has written music for violin and violoncello, a number of songs, and some piano pieces. There is also a suite of Ancient Dances for small orchestra and incidental music for "The Crown of Myrtle," a three-act play of P. Gadda. As a pianist, he has devoted himself to ensemble music, founding in 1933 a trio with which he has toured Italian cities. The Preludio Giocoso aims at the comedy style of the eighteenth-century Venetian dramatist. It has been performed in several Italian cities.

Sinigaglia's Overture to Goldoni's *"Le Baruffe Chiozzotte"* has been performed at these concerts (March 11, 1911; April 9, 1915; March 23, 1917).

TOCCATA FOR PIANO AND ORCHESTRA

By Ottorino Respighi

Born at Bologna, Italy, July 9, 1879; died at Rome, April 18, 1936

Respighi composed his Toccata at Capri in August, 1928. He brought the manuscript with him to America three months later and played the piano part in its first public performance at a concert of the New York Philharmonic Symphony Society on November 28, Wilhelm Mengelberg conducting. The composer at that time contributed the following information about his Toccata:

"In its form this work approximates the old form of the Toccata as found in Frescobaldi, naturally filled with the modern spirit and modernized through the character of the harmonies.

"The composition is divided into three parts, played without interruption:

"I. Prelude in form of a fantasia.
"II. Adagio.
"III. Allegro vivo.

"The Prelude is based on a principal theme which is followed by a number of small episodic ideas, of a rhythmic character, and in the form of 'Cadenza-recitative.'

"The *Adagio* consists of a melodic idea which is developed at great length, in a sustained dialogue between piano and orchestra.

"The final movement begins with a brilliant theme which is developed through manifold rhythmic transformations, interrupted by a brief episode of scherzo character.

"The Toccata is scored for the following small orchestra: three flutes, three oboes, bassoon, contra-bassoon, three horns, violins, violas, double-basses.

"The piano is treated as a clavicembalo."

The title "Toccata," derived from the Italian *"toccare,"* to touch, first came into use in the 16th century in connection with keyboard pieces, more particularly for the organ, where rapid finger work and the brilliant display of the performer's abilities was desired. It was fantasia-like, and in the nature of a free improvisation. This species of music is traced back to Claudio Merulo, the master of the Venetian school (1532–1604), and Andrea Gabrieli (1510–1586). According to Albert Schweitzer, the Venetian organ school in turn developed from the earlier school of the Netherlands. "The Toccata was afterwards brought by Frescobaldi to the highest perfection it ever reached in Italy. In George Muffat's celebrated *Apparatus musico-organistus* (1690) we see the art of which he is the last great representative coming to a standstill." Nevertheless, Dietrich Buxtehude (1637–1707) developed the Toccata in Germany, and no doubt influenced Bach in his Toccatas for the harpsichord and for the organ. The Toccata was often a suite in three or more movements. It will be remembered that Bach's Organ Toccata in C major, performed at these concerts in Leo Weiner's transcription, November 27, 1936, consisted, as does this one, of a brilliant prelude, an *adagio,* and a lively finale.

SECOND SUITE FROM THE OPERA "LA DONNA SERPENTE"

By Alfredo Casella

Born at Turin, Italy, on July 25, 1883

"LA DONNA SERPENTE," Casella's only full-length opera, was completed in 1932 and produced at the *Teatro Reale dell' Opera* in Rome, March 17 of that year. Giovacchino Forzano designed the production, which was conducted by the composer. The "fable" opera, as it is called, is set to the text of Cesare Lodovici, which in turn is based upon the fantastic play of the same name by Carlo Gozzi, the Venetian writer of fairy plays in the eighteenth century, whose works have furnished the subject for Puccini's "Turandot," Busoni's "Turandot," and Prokofieff's "The Love for Three Oranges."

The second of the two suites which Mr. Casella has drawn from the opera is dedicated to Bernardino Molinari. It begins with the *sinfonia* which, in the stage performance, is played between the prologue and the first act. The second movement is the prelude to the third act, a *lento* in which the melody is developed broadly and with

increasing sonority — then diminished to a *pianissimo* ending by a muted orchestra. The third movement consists of a battle scene and a triumphal finale in march tempo, drawn from the last act of the opera. The first and third of these movements are brilliantly orchestrated.*

It will be remembered that Gozzi, whose spirit was akin to E. T. A. Hoffmann, long won high admiration in Germany. Richard Wagner based his early opera *"Die Feen"* on this same fairy tale of Gozzi, which has been translated "The Woman Turned Snake." Wagner was evidently drawn by the mingling of supernatural fantasy with human symbolism. He transformed the four masks which recur in Gozzi's works into different grotesque figures, but Casella has kept the usual Pantalone, Brighella, Tartaglia, and Arlecchino under slightly disguised names for comic purposes. The Italian composer long considered *"La Donna Serpente"* as promising operatic material, according to the statement of Raymond Hall (in the *Musical Courier* of April 9, 1932). He pondered the subject "off and on for ten years, then spent fragments of three more (1928–31) in its composition and still another in its mounting."

The tale is of a fairy who stoops to mortal love, and is punished by being transformed into a snake — a spell from which she is finally released by the heroism of her lover. The settings are weird and cavernous, the second act depicting the fair palace where the lovers dwell, set upon a precipitous cliff in the distance. The third is dominated by the gigantic likeness of a creature with reptile head and human torso, poised amid murky flames. Miranda, daughter of Demogorgon, king of the fairies, becomes mortal to wed her mortal lover. His failure to meet the terrible tests which are put upon his fidelity results in the transformation of Miranda into a serpent for a period of two hundred years. The hero traverses all barriers to free her from the curse, and the two are finally crowned a mortal king and queen.

*Three flutes and piccolo, two oboes and English horn, two clarinets, small clarinet and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, harp, strings, and the following additional percussion: tambourine, military drum, tenor drum, bass drum, tam tam, triangle, cymbals, bells, xylophone, clapper.

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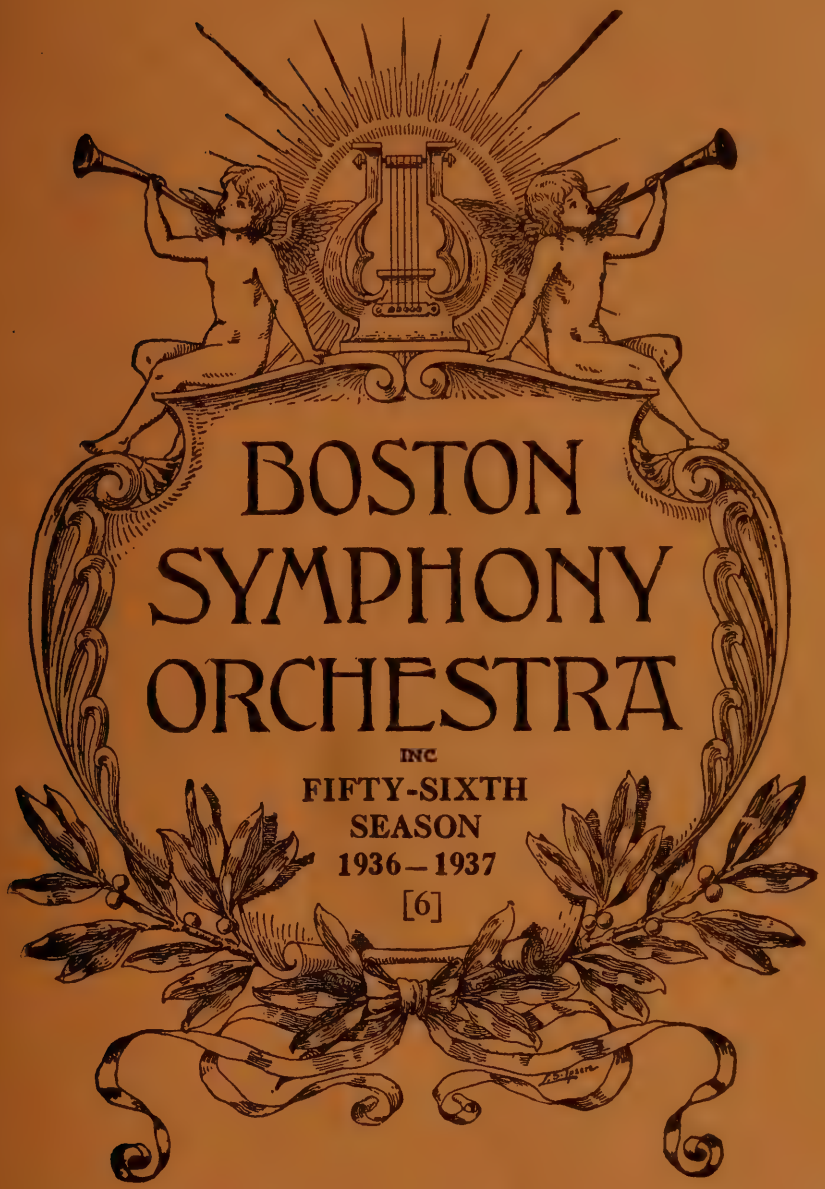
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Concert Bulletin of the Sixth Concert

THURSDAY EVENING, FEBRUARY 18

with historical and descriptive notes

By JOHN N. BURK

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THURSDAY EVENING, *February* 18

Programme

Remarks on the Pushkin Centenary by Prof. PITIRIM A. SOROKIN

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TCHAIKOVSKY.....Letter Scene from "Eugene Oniegin" (After Pushkin)

RIMSKY-KORSAKOV..Introduction and March from "The Golden Cock" (After Pushkin)

INTERMISSION

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathetic," *Op.* 74

I. Adagio. Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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THE PUSHKIN CENTENARY

IT WAS one hundred years ago on February 10 that Alexander Pushkin met his death in a duel in his thirty-eighth year. The Russian poet is being remembered this month in different parts of the world, and of course particularly in Russia.

The important place which the writings of Pushkin have occupied in the consciousness of the Russian people for a century past is well indicated by the number of operas which Russian composers have based upon his works. Glinka's opera, "Russlan and Ludmilla," written just after the poet's death, was the first of them. This opera, together with Dargomijsky's setting of "The Stone Guest," became models for the nationalist school at St. Petersburg. Rimsky-Korsakov, contrived operas out of three of Pushkin's poems: "Mozart and Salieri," the "Tsar Saltan," and "The Golden Cock." Moussorgsky turned to Pushkin for his "Boris Godounov" and César Cui made a setting of "The Captain's Daughter." In Moscow, Tchaikovsky found subjects for four operas in the texts of Pushkin: "Eugene Oniegin," "Pique Dame" (from the short story in prose), "Mazeppa" (based on Pushkin's "Poltava"), and "Voyevode." Rachmaninoff made an opera from "The Covetous Knight," and another, "Aleko," from the poem "The Gypsies." Stravinsky's opera-bouffe "Mavra" is derived from Pushkin's novel in verse, "Kolumna's Little House."

OVERTURE TO "RUSSLAN AND LUDMILLA"

By MICHAEL IVANOVICH GLINKA

Born at Novospasskoi in the government of Smolensk, Russia, on June 2, 1803; died at Berlin, on February 15, 1857

THERE was far more in common between Glinka and Pushkin than the Russian fairy tale of "Russlan and Ludmilla" from which the composer evolved an opera, using the text of the poet as a point of departure. The two men were acquainted, and might have collaborated in the libretto; but any such scheme, whether broached to Pushkin or not, was prevented by his death in a duel (February 10, 1837) just two months after the notable first performance of Glinka's first opera, "A Life for the Czar." The opera "Russlan and Ludmilla," a patchwork of musical numbers noted at different times, and set to textual contributions extracted from no less than four writers, to which must be added Glinka himself, was not completed until 1842, and was first performed on the sixth anniversary of the première of "A Life for the Czar."

Glinka, like Pushkin, was a type of his period – a dilletant leading the life of fashionable society, but irked by it, talented but indolent, possessing in marked degree that quality which is called "genius" for want of any precise understanding or possibility of definition. Pushkin was the first to write Russian verse which was truly and completely indigenous; Glinka was the first among a host of fashionable scribblers to turn an acquisitive ear to the folk modes and rhythms about him, to incorporate them in the accepted musical forms, with a special sense of orchestral coloring which seemed to emerge inexplicably from his own ineptitude. The two artists led surprisingly similar lives. Both alternately enchanted their circle by their brilliance and scandalized them by their libertinism. Each, after a long line of amorous conquests, took the ill-advised step of marrying a society beauty in her teens, reaping a quick harvest of misunderstandings, debts, mutual infidelities. Glinka's wife had the species of non-comprehension which could reproach him with wasting his money on music paper; once he came home after a performance of "Fidelio," his face still drawn with emotion (Glinka by his own account was moved to tears by far lesser composers than Beethoven). "What is the matter with you?" she asked. He answered "Beethoven." "And what has he done to you?" When in the course of a quarrel she remarked that artists, "like Pushkin," usually came to bad ends, he reminded her tartly that he was not ready to die for her on the field of honor. Glinka, like Pushkin, dabbled in the then highly explosive subject of insurgent politics, but when his emperor exhibited a ghastly example of reprisal upon his more courageous friends, he withdrew into a safe acquiescence. Nicholas I recruited the talents of Glinka to his cause by giving him a salaried government post, as he had done with Pushkin. Glinka fell in line more completely than Pushkin, who was never quite subdued. A triumph of royal manœuvres was the exemplary patriotic spectacle "A Life for the Czar."

Riepin, whose best canvases are each as good as a biography, has depicted Glinka in a characteristic attitude of idle ease, reclining on a comfortable divan, with loose collar and in a becoming dressing gown. He is well propped with pillows. He is holding a sheaf of music paper on his knee, and a pencil in his right hand, but there is a look of momentary abstraction on his swarthy, rather handsome face. A medicine glass and spoon is at his side, suggesting the inveterate invalid who took no greater pleasure than in recounting his ailments (in his memoirs the catalogue of his ailments is only exceeded by that of the singing pupils, chamber maids, and grisettes with whom he had affairs). He was forever seeking a cure at some "baths," overdoing it, and putting himself in a worse condition than before.

In nineteenth-century Russia, where Italian opera was in great vogue, and the principal source of musical entertainment, the composers inevitably wrote operas, and being amateurs, lacking in the experience and extensive training necessary to draw the loose ends of this large form into a complete and performable score, they inevitably floundered about among innumerable sketches and alterations, leaving their music in a chaotic state at their death, to be straightened out for publication by their descendants. Such, at least, was the case with composers who swore allegiance to Russian subjects and a Russian handling, avoiding the easy Italian *clichés* which would have helped them through many perplexing spots. Such were Glinka, Dargomijsky, Borodin, Moussorgsky. Glinka was the pioneer, and the others owed much to him. "Russlan and Ludmilla," like its predecessor, "A Life for the Czar," was a compilation of loose episodes — a dance, an air, a concerted number composed at various times. "As regards music in general and 'Russlan' in particular," the composer wrote to Kukolnik, destined to be one of his librettists, "you must know that my head is like a garden allowed to run wild with weeds." Kukolnik urged him to go ahead with it, but it was another minor poet, a Constantine Bakhturin, who in the following autumn "undertook to draw up the plan of the opera, and, although drunk, did it in a quarter of an hour. And just imagine: the opera was actually carried out according to this plan!" This anecdote of Glinka should properly be applied to the last act. A Captain Shirkov, Kukolnik, M. A. Gedeonov (son of the operatic director), a Markevitch, and Glinka himself all had a hand at different times in concocting what turned out to be one of the most jumbled and confusing of opera librettos.

There were many mishaps in the preparation for the first performance, which took place at St. Petersburg, December 9, 1842, including a substitution in the principal part of Ludmilla. There was a chilly reception, with plainly audible hisses. Voin Rimsky-Korsakov, destined brother of the yet unborn composer, wrote: "The music is beautiful, the *décor* magnificent, but the actors are most unsatisfactory. Petrov as Russlan is a regular *mujik* and Stepanova sings Ludmilla like a cat being strangled. Glinka himself was terribly upset. When he was called out his face was as long as a fiddle." At the third performance the restoration of the original Petrova in the part of Ludmilla in place of the unfortunate substitute (who bore the same name) turned the opera into a success. There were thirty-two performances that season, twenty in the next. This opera, like "A Life for the Czar," at length dropped out of the repertory and was temporarily forgotten; but it was restored to a new vogue. At the fiftieth

anniversary of the first presentation (1892) there had been 258 performances of "Russlan" in St. Petersburg alone.

The legitimate Russian qualities of "Russlan and Ludmilla" greatly excel those of "A Life for the Czar." Glinka once said that he "could have made ten operas like 'A Life for the Czar' out of 'Russlan.'" Another early spokesman for it was Liszt, who, visiting St. Petersburg even before the first performance, played it on the piano from the manuscript, and could not say enough in its favor. Rimsky-Korsakov tells in his memoirs how as a musically untutored lad he came upon the score of "Russlan" and was entirely enchanted by it, particularly by the scoring. His circle worshipped the memory of Glinka, conferred with his surviving elder sister, Ludmilla Shestakova, and jointly edited the score for publication.

The plot in principal outline concerns Ludmilla, a princess of Pagan Russia who disappears and is sought by three suitors — the knights Russlan and Farlaf, and the Tartar prince, Ratmir. Ludmilla's hand, according to the decree of the king, her father, is to be bestowed upon him who finds her and brings her home. The knight Russlan rescues Ludmilla from her captor, the magician Chernomor, but their homeward journey is intercepted by Farlaf who casts upon Russlan a magic slumber and returns with Ludmilla to claim her as his bride. Russlan awakes and arrives in time to become the true prince of Ludmilla.

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LETTER SCENE (Air of Tatiana) FROM THE OPERA "EUGENE ONIEGIN" (Act I)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

"Recently I was at Madame Lavrovsky's," wrote Tchaikovsky to his brother Modeste in May, 1877, describing a certain discussion over possible opera subjects — a discussion which was to have far-reaching consequences. "—— talked a lot of rubbish, and made the most appalling suggestions. Madame Lavrovsky said nothing and only laughed. Suddenly, however, she remarked: 'What about "Eugene Oniegin"?' The idea struck me as curious, and I made no reply. Afterwards, while I was dining alone at a restaurant, her words came back to me, and, on consideration, the idea did not seem at all ridiculous. I soon made up my mind, and set off at once in search of Pushkin's works. I had some trouble in finding them. I was enchanted when I read the work. I spent a sleepless night; the result — a sketch of a delicious opera based upon Pushkin's text. The next day I went to Shilovsky, who is now working post-haste at my sketch. You have no notion how crazy I am upon this subject."

Modeste, and those friends whom the composer sought for musical council, by no means echoed this enthusiasm. Pushkin's romantic "novel in verse" was a classic which had its place in Russian affections, but did it not lack every requirement of a successful "grand opera" — a chance for spectacle, for impressive scenery, costumes, declamation, exciting action? It was a simple tale of people such as were to be found in Russian fashionable circles early in the century — a tale of inner significance only — of stressful human emotions. But Tchaikovsky was truly alight with the subject, and not to be dissuaded. He asked for advice, but all that he really wanted was reassurance, and he could dispense even with that. His friends in 1877 probably looked upon this as a decided bit of independence on the part of a composer who, operatically speaking, was decidedly richer in endeavor than in solid achievement. He had made several attempts at the form with indifferent success.

But "Eugene Oniegin" drew Tchaikovsky on with an irresistible impulse. That impulse quite overrode all councils of caution, and as has been known to happen in such cases, ultimately proved to have been entirely right. To Taneiev's objection that Pushkin's "Eugene Oniegin" was "ineffective," Tchaikovsky answered that he had composed this opera simply because he was "moved to express in music all that seems to cry out for such expression in 'Eugene Oniegin.' I did my best, working with indescribable pleasure and enthusiasm,

and thought very little of the treatment, the effectiveness, and all the rest." If he had no "dramatic sense," if it was "unproduceable," what of it? He was not to be curbed by cool, practical reason. "I spit upon 'effects!' Besides, what are effects? For instance, if 'Aïda' is effective, I can assure you that I would not compose an opera on a similar subject for all the wealth of the world; for I want to handle human beings, not puppets. . . . The feelings of an Egyptian Princess, a Pharaoh, or some mad Nubian, I cannot enter into, or comprehend. . . . I am looking for an intimate yet thrilling drama, based upon such a conflict of circumstance as I myself have experienced or witnessed, which is capable of touching me to the quick." Later in this long and interesting letter he admits that "Oniegin" might never have a success, that its setting could never be in keeping with one of the large opera houses, nor its characters faithfully portrayed by the usual operatic singers. In short, it was no opera at all – nothing more than a series of "lyrical scenes," the spirit of which could be caught only in the intimacy of a semi-private performance in a small theatre. But the composer's tone was one of elation undisturbed by qualms or regrets. The opera, he concluded, "is the outcome of an invincible inward impulse. I assure you one should not compose opera except under such conditions. It is necessary to think of stage effects only to a certain extent. If my enthusiasm for 'Eugene Oniegin' is evidence of my limitations, my stupidity and ignorance of the requirements of the stage, I am very sorry; but I can at least affirm that the music *proceeds in the most literal sense from my inmost being.*"

When Tchaikovsky composed with such conviction as this (and only about this opera and the Fourth Symphony, composed almost simultaneously, did he fill his letters with repeated expressions of confidence), there could be no doubt of the result. The early productions of "Eugene Oniegin" were, as predicted, ineffectual. The first performance (in Moscow, January 23, 1881) was in some respects satisfactory, but the applause signified a polite esteem for the composer rather than a response to the inner beauty of the rather featureless and even-tenored score. There were several performances by the Amateur Society at the Hall of the Nobility in St. Petersburg, in the spring of 1883, which hardly attracted public notice. There was a more skillful – in many ways an excellent – production in the same city at the Imperial Opera, October 31, 1884, Napravnik conducting. This time "Eugene Oniegin" had a measure of success, but Cui could write in the press of its "wearisome monotony," and not be alone in his opinion. He concluded that it was "still-born, absolutely valueless and weak." But the ugly duckling grew quickly into a swan as with repeated performances the unobtrusive but inescapable qualities of the opera

became apparent to the world. It soon became one of the most successful operas in the Russian theatres, and remained so, bringing its composer an abounding fame, and assuring him a gratifying income for the rest of his days. In this way were the promptings of his "inmost being" vindicated.

The composition of "Eugene Oniegin" ran a close parallel with the Fourth Symphony, and was no less identified with the terrific crisis of 1877 which almost resulted in insanity for Tchaikovsky.* It was in May that he sketched the symphony and laid his first plans for the opera; in May also that he became engaged to Antonina Ivanovna Miliukov. The Letter Scene was composed by June 18, and by July 5, two-thirds of the score was written in sketch. The disastrous wedding took place on July 18, and Tchaikovsky fled to his sister's estate at Kamenka, there completing his sketch in August. There followed the two weeks' attempt at conjugal life (September 24 to October 6) and his attempt at suicide (likewise unsuccessful) by exposure in the frigid waters of the Moskva River. Again the composer made a precipitous flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Lake Geneva, as soon as he was able to take up his pen, the convalescent absorbed himself in both works (it should be noted that he had laid the real foundations of the symphony and the first acts of "Oniegin" before leaving Russia. He finished the symphony in full score in December, the opera by February 1. The two works, to which he so fondly clung and which showed a command of his art far in excess of anything he had previously attained, may well be considered the refuge in his art which brought him through this dark period.

~

The Oniegin of Pushkin's poem is a social lion, handsome, world-weary, disillusioned. His friend Lensky, a young idealist, unwisely introduces him to his fiancée, Olga Larin, and Olga's sister Tatiana, an innocent and romantic young girl who lives in a world of books and dreams. She is infatuated with Oniegin, writes a letter which is a confession of love, and induces her nurse to take it to him. Oniegin meets Tatiana in her garden. He is quite incapable of understanding her delicacy of character and feeling. He thanks her coldly for the letter, tells her he is not the marrying sort, and with some priggish moralizing about the need for maidenly reserve, he leaves her mortified and crushed. Oniegin flirts with Olga at a ball, is challenged by her financé,

*The significance of the hidden abnormality which brought this crisis is candidly and ably dealt with by Gerald Abraham in "Masters of Russian Music"; no less so by Catherine Drinker Bowen who, in collaboration with Barbara von Meck, has compiled the book, "Beloved Friend" — the story of Tchaikovsky and Nadejda von Meck. These books bring into the light a dark but important corner of Tchaikovsky's cosmos which has too long been glossed over.

Lensky. In the duel which follows, Lensky is killed. Years later Oniegin, remorseful for the harm he has done, unexpectedly encounters Tatiana once more, and is surprised to find that she has become a beautiful and fashionable woman of the world, married to a much older man who worships her. Now Oniegin is infatuated with the lady to whom he once condescended, and declares his love. Tatiana is moved to an admission that her old feelings are reawakened, but dishonorable thoughts are impossible to her. She leaves him precipitately and forever.

Tchaikovsky once tried to describe to Madame von Meck what the character of Tatiana meant to him. "Tatiana is not merely a provincial 'Miss,' who falls in love with a dandy from the capital. She is a young and virginal being, untouched as yet by the realities of life, a creature of pure feminine beauty, a dreamy nature, ever seeking some vague ideal, and striving passionately to grasp it. So long as she finds nothing that resembles an ideal, she remains unsatisfied but tranquil. It needs only the appearance of a man who — at least externally — stands out from the commonplace surroundings in which she lives, and at once she imagines her ideal has come, and in her passion becomes oblivious of self. Pushkin has portrayed the power of this virginal love with such genius that — even in my childhood — it touched me to the quick. If the fire of inspiration really burned within me when I composed the 'Letter Scene,' it was Pushkin who kindled it; and I frankly confess, without false modesty, that I should be proud and happy if my music reflected only a tenth part of the beauty contained in the poem."

EXCERPTS FROM "THE GOLDEN COCK," Introduction to the Opera, and March (Act III)

By Nicholas Andreievitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

"Le Coq d' Or," "The Golden Cock" (or "Cockerel"), was Rimsky-Korsakov's last work. He wrote the opera on a text by Vladimir Bielsky, an elaboration of Pushkin's fairy-tale, in 1906–07. A projected performance in that year was prevented by the government censor, who found this satire upon the monarchical system of government dangerous and unacceptable without numerous cuts in the text. The composer indignantly refused to alter his score in any particular, with the consequence that it was not performed until after his death.*

*The opera was first performed, privately, at the Solodovnikov Theatre, Moscow, on September 24, 1909. On May 24, 1914, Michel Fokine, having overcome objections of the composer's family, produced the work as an opera pantomime in which the singers were arranged in terraces at the right and left of the stage, while dancers, including Thamar Karsavina, who was the Queen, interpreted the parts. Excerpts from "The Golden Cock" were arranged as a suite. The Introduction and March were performed at these concerts on April 16, 1920, February 17, 1928, April 12, 1935. The first, third, and fourth movements were performed November 29, 1929.

In the last paragraphs of his biography, which was completed August 22, 1906, Rimsky-Korsakov stated: "The thought that it is time to end my career as a composer, which has pursued me ever since I finished 'Kitej,' has not left me here. . . . I don't want to find myself in the ridiculous position of 'a singer who has lost his voice.' We shall see what time will bring. . . ." But Rimsky-Korsakov was not through with music. Within six weeks of his return to St. Petersburg, he had made a notation in his sketchbooks, which was to become the cock-crow theme in "The Golden Cock." V. V. Yastrebtsev, Rimsky-Korsakov's devoted and watchful friend, was pleased to find the composer deep in his new score by the middle of November. Progress on the opera was necessarily interrupted by the mounting of "Kitej" at St. Petersburg, and a trip to Paris for a festival of Russian orchestral concerts organized by Diaghilev, in which this composer appeared as conductor of his own music.* "The Golden Cock" was completed before the end of the year. The Introduction and March from "The Golden Cock" were performed on February 29, 1908, in Moscow under the direction of Felix Blumenfeld. When a performance of the opera of the objectionable text was forbidden in Russia, Rimsky-Korsakov arranged for a translation into French, with a Paris performance in view. Proofs of "The Golden Cock," which Rimsky-Korsakov corrected while at work on his book on orchestration, was the last music with which he was concerned, and occupied him on what proved to be his deathbed.

The orchestration of the Introduction introduces wood-winds in three's, two trumpets, two trombones, timpani, side drum, cymbals, glockenspiel, celesta, harp and strings. In the March, a trumpet in F, triangle and bass drum are added. An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth, extracts from the third act, including the Introduction, March, death of Dodon, and vanishing of the Queen.

It required a supersensitive government to take exception to Pushkin's poem, a satire upon a ridiculously ineffectual and entirely fantastic "King Dodon," ruler of a realm which never could have existed outside of fairy tales. The poem is quite brief, and in expanding it to operatic lengths, Bielsky added specific barbs at absolute mon-

*While in Paris, Rimsky-Korsakov listened to some "new and incomprehensible" music — the *"Poème de l'Extase"* of Scriabin, the *"Salomé"* of Strauss, and *"Pelléas et Mélisande."* Of the latter score, he said, "I will have nothing more to do with this music lest I should unhappily develop a liking for it."

Sanders Theatre · Cambridge

Thursday Evening, March 18, at 8

SEVENTH CONCERT by the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Concerts in Symphony Hall

The Boston Symphony Orchestra will give a concert on Monday evening, February 22, at which Harold Bauer, the famous pianist, will be soloist.

Serge Koussevitzky announces the first American performance of Alban Berg's Violin Concerto for the concerts of Friday afternoon and Saturday evening, February 26 and 27. Louis Krasner will be the soloist. Upon the same programme will be Richard Strauss' Alpine Symphony.

Bach's Passion According to St. Matthew will be performed on Good Friday, March 26, for the benefit of the Boston Symphony Orchestra's Pension Fund. The Orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and the following soloists: Jeannette Vreeland, Kathryn Meisle, John L. Priebe, Keith Falkner, and Dr. V. Ernst Wolff.

archs which might well have been found disagreeably pointed in the Russia of 1909.

The king of Pushkin's tale, reaching old age, is through with zest for war and is ready to settle into a peaceful life, but the neighboring countries whom he has many times provoked with raids in the past are unreasonable enough to threaten him with invasion at any unexpected moment. His astrologer presents as a solution to his fears a golden cock which, upon a high perch, will give the warning crow if danger should approach. At last the cock gives the alarm of trouble in the east. The king dispatches his eldest son with an army, and when the cock later gives another warning, sends his other son with more troops. A third warning compels King Dodon to take the field himself. He comes upon a ravine strewn with the slaughtered remnants of his army. His two sons also lie dead, each slain by the sword of the other. The fair young Princess Shamakhan emerges smiling from her tent to receive him, and the aged potentate is quickly consoled. He returns with his new bride and is greeted by the populace, but is confronted by the astrologer who has come to demand his reward for the gift of the golden cock. For this reward he names the new Queen Shamakhan. The ruler, furious, strikes the wise man dead. The cock, descending from his perch, takes vengeance upon his master, and pierces the skull of the King with his beak, killing him. Pushkin concludes:

> Fairy tales, though far from true,
> Teach good lads a thing or two.

Bielsky added incidents more disturbing to the ruling powers. When the astrologer asks for his pledge in legal form, the king replies: "I don't know what you mean. My desires and caprices are the only laws in this place." When he first meets the Queen Shamakhan, he dances with her, and his old and fat person presents a ridiculous spectacle. As the royal pair return, the Chatelaine instructs the populace: "Jump and dance, grin and bow, but don't expect anything in return." At his death the unhappy people mourn him. "Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893, and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: "One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the spendid composition soon became famed and even modish."

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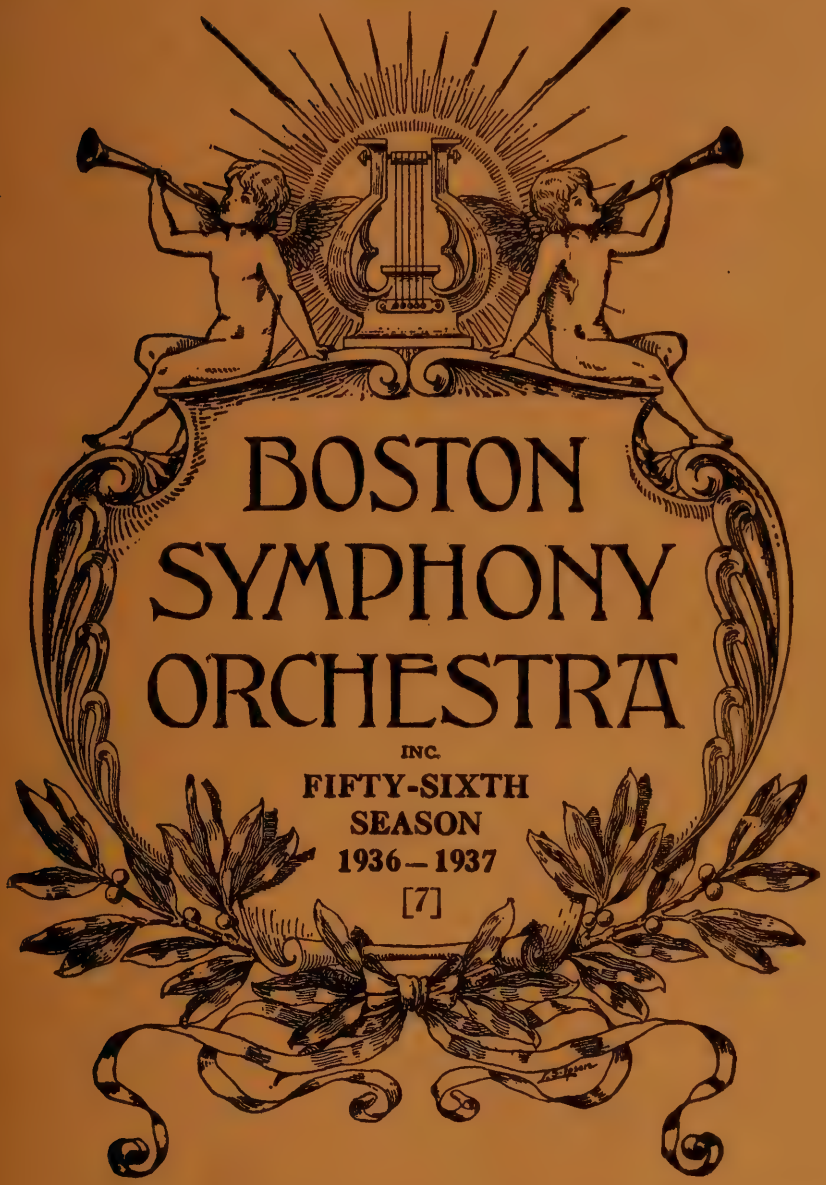
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1936–1937

[7]

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[Fifty-sixth Season, 1936–1937]

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VONDRAK, A. | MOLEUX, G. | FRANKEL, I. | DUFRESNE, G.

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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Seventh Concert

THURSDAY EVENING, *March* 18

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

SEVENTH CONCERT

THURSDAY EVENING, MARCH 18

Programme

MOZART.....Symphony in A major No. 29 (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

BERG.....Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

SOLOIST

LOUIS KRASNER

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concert-master at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

T. de Wyzewa and G. de Saint-Foix have made just such a recon-

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

struction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is scored for the usual string choir, with only two oboes and two horns in addition, and these hardly used except for doubling voices or strengthening chords. Yet countless felicitous touches give the symphony its freshness and charm. Otto Jahn has called it: "Full from beginning to end of cheerful humor and tender grace, and may serve as an example of the way in which a work of art of perfect mechanism and delicate shading may be produced from the simplest materials."

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

CONCERTO FOR VIOLIN AND ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 23,* 1935

AN ACCIDENTAL circumstance caused Alban Berg to write a concerto. A tragic circumstance conditioned the result, and hastened its completion.

In the spring of 1935, Louis Krasner approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did not at first respond to the idea. He had never worked in a form with a prominent solo instrument. The opera "Lulu" still lay uncompleted on the table of this most deliberate of composers, and he told the violinist not to expect a concerto in less than a year. For several months his thoughts did not take definite shape. In May there came to him the affecting news of the death in Vienna of a friend to whom he was tenderly devoted, the youthful Manon Gropius, who was the daughter of Gustav Mahler's widow. She had had to suffer torturing pain, and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of requiem for Manon.

The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse. The concerto was written on the Wörther See, directly across the lake from Portschach, the idyllic spot where, as it happened, Brahms scored his own violin concerto, where also he wrote his symphony in the same key – the Second. Such was Berg's absorption in the music that he worked upon it constantly, from morning to night, with hardly a pause. When six weeks had passed he was able to write to the violinist under date of July 16, 1935: "Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well." The manuscript was inscribed "To the Memory of an Angel" (*"Dem Andenken eines Engels"*). While he was finishing the last details of the orchestration, a blood infection developed into what proved to be a fatal illness. At about midnight, between December 23 and 24, Alban Berg died.

There are two parts, and each of these is in two sections. The first

* The date of Berg's death has been generally given out as December 24. The following story is told about his last hours. On the evening of December 23 his condition was at a low ebb. The composer had for years held a superstition about the number 23, which he believed was propitious to him. He felt that if he could survive the twenty-third hour of the twenty-third day, he would recover. The doctor, with the purpose of giving him reassurance, set the clock forward to midnight. Thinking that the crisis had passed, he went quietly to sleep. Within twenty minutes he had died, the hour of midnight having not yet struck.

part opens with an introductory *Andante,* and is largely expository. It leads into an *Allegretto,* a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folk song. It has been said to recall the lightness and gaiety of Manon. The second part is wrought upon a cadenza for the soloist, which in the opinion of Richard Capell has an "unmistakable significance: it is the living creature's struggle with death." * The music is relieved by an intermezzo; it rises to an intense climax and then gradually subsides. The final *Adagio* is the elegy. The solo instrument introduces an old chorale of Ahle, *"Es ist genug,"* which Bach used in his Cantata *"O Ewigkeit, du Donnerwort"*†:

Es ist genug!	It is enough!
Herr, wenn es dir gefällt,	Lord, when it pleaseth Thee
So spanne mich doch aus!	From earth my soul release!
Mein Jesus kommt:	My Jesus comes:
Nun gute Nacht, o Welt!	And from the world I flee,
Ich fahr' ins Himmelhaus,	In Heav'n shall I find peace.
Ich fahre sicher hin mit Frieden.	I go my way in holy gladness;
Mein grosser Jammer bleibt darnieden.	All grief is o'er, all worldly sadness.
Es ist genug! Es ist genug!	It is enough! It is enough!

* The subject of the concerto has inescapably reminded Mr. Capell of Schubert's song, "Tod und das Mädchen."

†The melody, composed in 1662 by Johann Rodolph Ahle, organist and burgomaster of Mühlhausen, was used by Bach to close his cantata.

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Berg takes over Bach's harmonization, and then proceeds with variations upon the melody developed in his own manner. There is an impassioned climax, and a peaceful coda.

The concerto is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and double-bassoon, alto saxophone in E-flat, four horns, two trumpets, two trombones and tuba, timpani, bass drum, side drum, tam-tam, gong, cymbals, triangle, harp and strings.

The concerto had its first performance at Barcelona, April 19, 1936, at the Festival of the International Society for Contemporary Music. Louis Krasner was soloist in this, as in the succeeding performances. Among the many guests from other countries was the widow of Alban Berg. After the performance, Hermann Scherchen, who conducted, held up the score that the applause might be directed toward the music and its composer (who had been dead less than four months.)*

It was observed with interest that Alban Berg, the avowed disciple of Schoenberg and faithful exponent of his twelve-tone system, whose opera "Wozzeck" had won far more public attention than any single work of Schoenberg, reverted in his last complete score, composed at fifty, to such time-honored tonal anchors as the common triad and the square-cut cadences of a Bach chorale. If the music was aided in the general understanding by these episodic consolations of conservatism, its "programme" aided it more; as might have been expected, it became at once the object of fond public sentiment. People were touched by the thought that this leading figure among those who have avowedly derived from Mahler poured his sorrow at the unexpected death of a step-daughter of Mahler into tonal release. Then there was the inevitable association of the work with his last illness. It was recalled that Mozart's "Requiem" was also a commissioned work with thoughts of death "mysteriously" preceding its composer's passing. Ernest Newman issued an appeal in the *Sunday Times* for a reasonable and unbiased judgment: "The human race being incurably sentimental," the circumstances under which it was composed "were bound to make it a good work. . . . If Berg had had the foresight to die leaving it unfinished, it would automatically have become a masterpiece. The sooner it is removed from the sphere of romantic sentimentality into that of æsthetic reality, the better for it and for us."

This writer, it should be noted, was by no means questioning the emotional basis of the music itself. On the contrary, he discerned in

* There was a radio performance by the B. B. C. Orchestra in London, May 1, 1936, Anton Webern conducting, and a public performance by the same orchestra on December 9, Sir Henry Wood conducting. The first performance in Vienna was on October 25, Otto Klemperer conducting the Philharmonic Orchestra. On November 26 the *Orchestre Philharmonique* under Charles Münch presented the concerto in Paris.

MANON GROPIUS

When Alban Berg inscribed his Violin Concerto "To the Memory of an Angel," he was moved by the death of a girl of eighteen in Vienna. Manon Gropius, the daughter of Alma Maria Gropius (the widow of Gustav Mahler) was stricken with infantile paralysis, and died in May, 1935. She was considered to have a highly promising talent for the stage.



it a genuine work of art, motivated by something other than technical precept, and for that reason worthy to be appraised with a special and unbiased care as perhaps a "historic document" in the still-to-be-written rake's progress of "atonalism."

In his article on the new violin concerto ("Tonality and Atonality," *Sunday Times,* May 10, 1936), Mr. Newman attempted to show that "atonality" is a fallacy as an artistic principle, something which has "functioned in a sort of vacuum"; that Alban Berg, being an artist of sound instincts, had drifted increasingly toward tonality in "Wozzeck," the "Lyrical Suite," "Lulu," and the Concerto; that he may go down in history as a well-intentioned pupil of Schoenberg who inevitably broke with his master and in the last analysis contributed to the evolution of tonalism by "having simply added an ingredient to the Strauss-Mahler cup."

There were others, too, who have pointed out plain capitulations toward tonality in the concerto: the emphasis upon what are the basic notes of the violin, tuned in fifths; the plain emergence of major and minor triads, the use of a chorale with Bach's own harmonies. Willi Reich, a staunch but soberly reasoned champion of Berg, demonstrates in his analysis of the concerto, printed elsewhere in this publication, that these phenomena were the quite natural results of Berg's develop-

ment of the matter in hand, and no forfeiture of twelve-tone principle. Herr Reich answered Ernest Newman's article on the concerto point by point, and this reply, not gaining access to the columns of the *Sunday Times,* found its way into the Viennese musical pamphlet "23" (November 10, 1936). Reich first took Newman to task for his loose terminology. Newman had cited works of Berg as "atonal" which Reich maintained are strictly "twelve-tonal." "There is a fundamental difference between the two things. 'Atonality' means the renunciation of any recourse to a tonal basis in any specified musical development, while a 'twelve-tone' composition offers the possibility of arriving at any musical combination within the system of twelve tones."

"You claimed," wrote Reich, "that Berg in his last works 'was moving further and further away from the out-and-out atonalism of his master Schoenberg,' and therefore the conception of those works was a denial of avowed principle. The possibility of reaching tonal results exists in *every* composition; Berg made use of it in *all* his works."

"You tried by comparing statements of Berg in 1912 and 1924 with his way of thought in his last years to set up a contradiction between the theorist and the working artist. Neither in his musical works nor in his writings, nor in his spoken words, is there any evidence that he composed anything contradictory to his artistic convictions. There is rather in his whole production a strict adherence to those principles of musical form which he learnt from Schoenberg and further developed in the light of his individuality."

On the question of the chorale, Newman has this to say: "Here, under the stress of profound grief over the death of someone he had loved, he quotes a melody from a Bach cantata, giving it us first of all in what we may call normal harmony, then harmonised atonally. But surely atonalism of the true-blue type is one thing and tonalism quite another, and never the twain shall meet? An atonal composer surely ought to think all of a piece atonally; his melody, for instance, ought to be organically one with his harmony, as tonal melody is organically one with tonal harmony. To take an existing tonal melody — the product of a certain way of thinking in music — and then give it atonal harmonies, the product of a completely different way of musical thinking, and directed towards a completely different end — is to fall between two stools."

"In no sense," Reich answers, "has Berg taken a 'melody' of Bach and set it by turn to a tonal and an atonal harmonization. He brings in the chorale after the introduction by means of the solo violin strictly in the original Bach harmonization and later imposes this upon his own harmonization, which evolves from the general underlying twelve-tone series. (The Chorale chosen by Berg owes its choice to no accident. Quite apart from the symbolic idea of the text there lies between the melody and the intruding twelve-tone series a close and artfully contrived cohesion, and that part wherein the harmonization the tonal

and 'atonal' are in direct juxtaposition, is deeply thought and integral with the entire work.)" *

It was an apparently unrepentant Newman who brought up the subject once more on the occasion of the second London performance, for he still applied the words "atonality" and "compromise" to the Berg of the Violin Concerto. His remarks are here quoted, not with intent to give him the last word over Reich, for it may almost be assumed that the Austrian scholar has a closer understanding of the subject in its technical aspects. This very closeness, however, may deprive Berg's friend of a certain objectivity and detachment helpful to those who are approaching the concerto as somewhat unfamiliar territory, and who may find a better understanding of it through a guide of sympathetic but poised judgment.

"There is a good deal in the score of the concerto that may strike the casual hearer, at first, as being atonal, but is really nothing of the kind. It is simply a further subtilisation of the 'Tristan' chromaticism: passage after passage can be analysed out along these lines. Berg's harmonic procedure is as logical as Wagner's; he shades off into finer and finer chromaticisms, but at the back of them all is the same set of primal tonal relationships that was at the back of the innovations — so startling in their own day — of 'Tristan.'

"When I was writing about the concerto last year I said that it was likely to prove a historical document. By that I meant that a future day will probably see it as a turning-point in modern developments. It was evident from the beginning that out-and-out atonalism would not work, at any rate all at once: there would have to be a slow interfusion of the more utilisable of the new elements with the firmly fixed logic of the older musical language. The great interest of the concerto, for me, is the mass of evidence it affords that this interfusion was silently taking place in the mind of Berg, who was the one product of the Schoenberg school who was capable of bringing a fine imagination to work upon what in the hands of his less gifted colleagues was only theory unrelated to vital practice. His death at the age of fifty is truly an irreparable loss to music; had he lived another ten or fifteen years, he would probably have solved many of our most perplexing problems for us."

* Mr. Krasner, who discussed many details of the score with its composer, substantiates this statement. Having noticed that the whole tone sequence A, B, C-sharp, D-sharp which are the notes of the opening phrase of Ahle's chorale with its striking feature of the raised fourth, are identical with the last four notes of the series as used in the first part of the concerto, he asked Berg whether this occurrence was not an intentional anticipation of the chorale. The composer answered that it was not only unintentional, but quite fortuitous. While he was at work upon the first part. he had not even found this melody, but was searching the literature of chorales for one which would both appeal to him and suit his specific purposes. Finding *"Es ist genug,"* he realized at once that it fitted with almost uncanny aptness into his twelve-tonal scheme.

ALBAN BERG'S VIOLIN CONCERTO

By Willi Reich

Free invention within the narrow confines of form is the earmark of Alban Berg's art, and the essential characteristic of the Violin Concerto. From the gently surging *andante* introduction, there are slowly disengaged mounting melodies, which gradually lapse into the fluctuating motion of the opening. As if rising from the unknown, the *Allegretto-scherzo* which closes the first part pictures the lovely girl in two passing trio-like episodes — the one tenderly dreaming, the other a lively folk tune of native character. A brief pause, and a turbulent passage introduces the second part, which is conceived as a free, restless, and stormy cadenza for the violin. The music drives its demonic and irresistible course, relieved only by a short and peaceful intermezzo, to the catastrophe. Heavy laments and sharp outcries are heard in the orchestra; then, over a long organ point, a gradual falling away. At this poignant moment there is suddenly introduced by the violin solo the grave chorale of J. S. Bach, derived from J. R. Ahle: *"Es ist genug! So nimm, Herr, meinen Geist."* The wood winds, in an organ-like choir, answer each strophe with the original harmony of the classical prototype. Then there begin artful variations in which the original choral melody always lingers, the *"misterioso"* rising from the bass, while the solo violin adds a moving elegy. The death song grows more distinct, the soloist visibly takes the lead of the whole body of violins and violas, drawing them intensely into unison with its voice, then gradually detaching itself. A fleeting recollection of the lovely girl's image, and the chorale, in acid harmonization, and mingled with a tender melody of the solo violin, brings the tragic work in coda-fashion to its close.

If the formal plan of the Concerto was conditioned chiefly by its programme idea, it prompted no less the inner structure of the music and the technical handling of the concerted instruments, in which Berg, in the most ingenious fashion, kept his score in conformity with the strict uses of twelve-tone technique. The violin, by virtue of its perfect fifths, is considered the "tonal" instrument *par excellence*. A glance at the first half of the following basic series (*Grundreihe*) on which the whole course of the music in the concerto devolves, shows these essentials:

G B-flat D F-sharp A C E G-sharp B C-sharp D-sharp F

The underlined notes correspond to the open strings of the violin and thus possess a special sonority; they also become the ingredient within the series of a number of major and minor chords, and the middle

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notes of augmented and diminished fifth triads. In fact the work contains numerous phrases of pure major and minor tonalities, predetermined by the structure of the series; they are here introduced, however, as borrowed citations used in special episodes which nevertheless come strictly within the principles of twelve-tone technique. One of these episodes occurs in the introduction, consisting of improvisations of the soloist upon the open strings. The second part of the series, based on the whole-tone scale, produces a tonality of quite a different sort which becomes more pronounced as the beginning of Bach's Chorale melody coincides with the whole tone scale. Since the tonal relations remain inherent in all the transformations of the series, the whole structure yields not only a close thematic texture through the use of the twelve-tone technique, but also a kind of harmony which invests the work — in all its fullness of vision — with a symmetry of pure classicism.



"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,' " so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling

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HAYDN.....Symphony in G major No. 94 ("Surprise")

BEREZOWSKY.....Symphony No. 3, *Op.* 21

INTERMISSION

SIBELIUS.....Symphony No. 7 (in one movement), *Op.* 105

SIBELIUS......"The Swan of Tuonela," Legend from the "Kalevala," *Op.* 22, No. 3

SIBELIUS....."Finlandia," Symphonic Poem, *Op.* 26, No. 7

out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own — an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. He conducted both at the Russian Symphony Concerts in St. Petersburg in the following winter, "with success." "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by this orchestra under the direction of Emil Paur.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade † saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The scoring is as follows: piccolo, two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp and strings. The dedication is to Vladimir Stassov.

* "Shahryâr (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

† "Shahrâzad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryâr and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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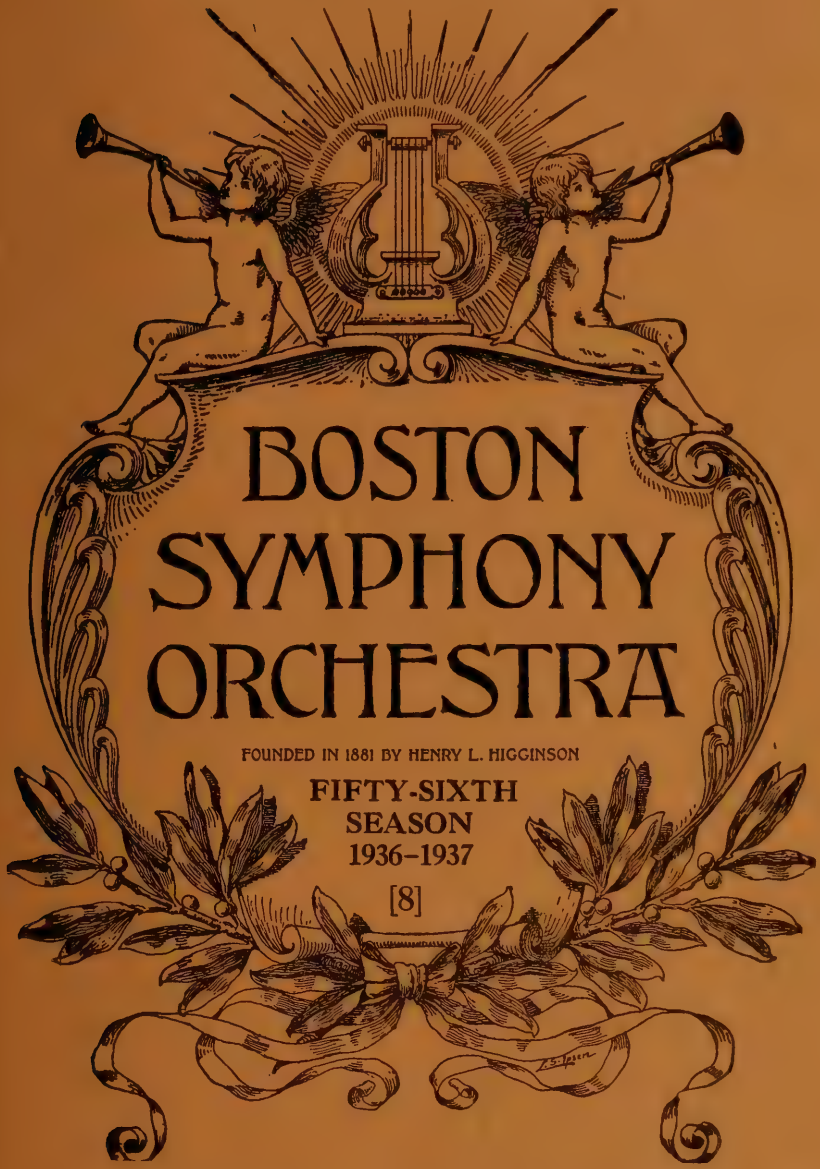
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POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

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PANENKA, E.
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English Horn

SPEYER, L.

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SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the Eighth Concert

THURSDAY EVENING, *April* 22

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

EIGHTH CONCERT

THURSDAY EVENING, APRIL 22

Programme

BEETHOVEN Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo (Allegro)
IV. Allegro molto

FOOTE "A Night Piece," for Flute and String Orchestra

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

SOLOIST

GEORGES LAURENT

SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

The last performance by the Boston Symphony Orchestra in the Friday and Saturday series was on March 25, 1937.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow"

must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. Even as he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible dep-

rivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"



"A NIGHT PIECE," FOR FLUTE AND STRING ORCHESTRA

By ARTHUR FOOTE

Born at Salem, Mass., on March 5, 1853; died in Boston, April 8, 1937

Composed in 1918, Mr. Foote's "Night Piece" was first performed by the Chamber Music Society of San Francisco, January 28, 1919.

It was performed in Boston as a chamber piece at a concert of the Boston Flute Players Club, October 30, 1921 (Georges Laurent, flute; Messrs. Kunze, Thillois, Artières and Miquelle, string quartet), and with string orchestra at concerts of the Boston Symphony Orchestra, April 13, 1923, March 10, 1933, and April 16, 1937. Georges Laurent played the flute solo in each of these performances.

IT WAS characteristic of Arthur Foote to refer to his "Night Piece" as "a slight little thing"; the composer, when confronted with a question of choice for performance, was also heard to express a preference for it — a preference not inconsistent with his first remark. The "Night Piece" may well be considered to typify Arthur Foote and his art. It has no concern to shake the world. It no more than searches the beauties of a certain tonal combination within the suitable confines of an accepted form. And this search is made with a neat skill, a sensitive response to beauty which has enabled him to capture a distillation of sheer sensuous delight. It need hardly be added that the result is far more precious to the audiences of 1919 or 1937 than the more ambitious attempts of lesser men.

John Tasker Howard has aptly described the composer and his work in his book "Our American Music." A paragraph is here quoted:

"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music' puts it, 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas — Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns, and their artistic parent, John K. Paine. He has seen the musical idols of one period after another thrown down and broken. Why, in his later years, should he become excited over Schoenberg or Stravinsky? As an early devotee of Brahms and Wagner, he had his fill of innovations in his youth. He at least has the satisfaction of knowing that confidence in his early Gods was well placed."

Arthur Foote is numbered among the New England composers who took their first musical instruction under John Knowles Paine at Harvard College. After graduation he studied organ and piano with

(Continued on page 21)

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Friends of the Boston Symphony Orchestra

I HAVE been asked by the Trustees to express their gratitude to the members of our Society for the very material assistance which has resulted from their interest in the fortunes of the Orchestra and for the encouragement which their enthusiasm engenders. A list of the members of the Society of Friends of the Boston Symphony Orchestra as of April 14, 1937 is bound into this programme book.

Members are reminded that there is still time for gifts to count in the results for the current Season and the list may serve as a guide to them in interesting their friends to enroll as members of this very useful Society.

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B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he appeared publicly on many occasions. But his principal interest was always in the realm of composition. His list of works is considerable, including besides orchestral scores a large amount of chamber music: Violin Sonata in G minor (1890); Piano Quartet (1891); String Quartet (1894); Quintet (1898); Piano Trio (1909). His songs, which have enjoyed a considerable popularity, almost reached the number of 150. There are several works for chorus and orchestra, notably "The Farewell of Hiawatha," "The Wreck of the Hesperus," and "The Skeleton in Armor"; also music for chorus with piano accompaniment or *a capella,* showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

The following list of his compositions as performed by the Boston Symphony Orchestra includes his principal orchestral works:

1887, February 5.	Overture "In the Mountains," Op. 14 (first time).
1888, April 14.	Overture "In the Mountains."
1889, November 23.	Suite for strings, D major, No. 2, Op. 21 (first time).
1891, January 24.	Symphonic Prologue to "Francesca da Rimini," Op. 24 (first time).
1893, February 4.	"The Skeleton in Armor," Ballad for chorus, quartet, and orchestra, Op. 28. Singers: Marie Barnard Smith, Lillian Carlsmith, George J. Parker, Clarence E. Hay (first time in Boston).
1895, March 2.	Prologue to "Francesca da Rimini."
1896, March 7.	Suite in D minor, Op. 36 (first time).
1898, February 26.	Songs with piano: Elaine's song, "Sweet is true love"; Irish folk-song. Mrs. Henschel, soprano. The composer played the pianoforte accompaniments.
1903, March 28.	Suite in D minor, Op. 36.
1909, April 17.	Suite in E major, Op. 63, for string orchestra (first time).
1912, April 20.	Four Character Pieces (after Omar Khayyám), Op. 48 (first time in Boston); April 11, 1918.
1921, April 8.	Suite in E major, Op. 63, for string orchestra.
1923, April 13.	Night Piece for flute and string orchestra.
1925, April 3.	Suite for strings, Op. 63.
1929, February 22.	Suite for strings, Op. 63.
1933, March 10.	Night Piece for flute and string orchestra.
1936, December 18.	Suite in E major, Op. 63, for string orchestra.
1937, April 16.	Night Piece for flute and string orchestra.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882). The last performance by this orchestra was on April 9, 1937.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore

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his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest."

* She had teasingly upbraided him for spelling "symphony" with an "f."

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And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a

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LIST OF WORKS

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DURING THE SEASON 1936–1937

BACH	Toccata in C major for Organ (Orchestrated by Leo Weiner)	III November 26
BEETHOVEN	Symphony No. 5 in C minor, *Op.* 67	I October 15
	String Quartet in C-sharp minor, *Op.* 131 (Arranged for String Orchestra by Mitropoulos)	V January 14
	Symphony No. 2 in D major, *Op.* 36	VIII April 22
BERG	Concerto for Violin and Orchestra (Soloist: LOUIS KRASNER)	VII March 18
BRAHMS	Symphony No. 2 in D major, *Op.* 73	VIII April 22
CASTAGNONE	Preludio Giocoso	V January 14
DEBUSSY	"La Mer," Three Orchestral Sketches	I October 15
FOOTE	"A Night Piece," for Flute, with String Orchestra (Flute Solo: GEORGES LAURENT)	VIII April 22
FRANCK	Symphony in D minor	IV December 17
GLINKA	Overture to "Russlan and Ludmilla" (After Pushkin)	VI February 18
HAYDN	Symphony in B-flat No. 102 (the Ninth of the London series)	I October 15
HINDEMITH	Symphony, "Mathis der Maler" ("Matthias the Painter")	III November 26
KALINNIKOV	Symphony No. 1 in G minor	III November 26
MACDOWELL	Concerto for Pianoforte and Orchestra, No. 2, in D minor *Op.* 23 (Soloist: HOWARD GODING)	IV December 17
MOZART	Symphony in A major No. 29 (Koechel No. 201)	VII March 18
PURCELL	Prelude and Final Air of Dido, "When I am laid in earth," from the Opera "Dido and Aeneas" (Arranged for String Orchestra by Mitropoulos)	V January 14
RESPIGHI	Toccata for Piano and Orchestra (DIMITRI MITROPOULOS playing the piano part)	V January 14
RIMSKY-KORSAKOV	Introduction and March from "The Golden Cock" (After Pushkin)	VI February 18
	Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35	VII March 18
SIBELIUS	Symphony No. 5 in E-flat major, *Op.* 82	II November 5
STRAUSS	"Don Juan," Tone Poem (after Lenau), *Op.* 20	II November 5
STRAVINSKY	Divertimento from "Le Baiser de la Fée," Allegorical Ballet	II November 5
TCHAIKOVSKY	Overture Fantasia, "Romeo and Juliet" (After Shakespeare)	IV December 17
	Symphony No. 6 in B minor, "Pathetic," *Op.* 74	VI February 18
	Letter Scene from "Eugene Oniegin" (After Pushkin) (Soloist: OLGA AVERINO)	VI February 18

RICHARD BURGIN conducted the Third Concert, November 26.
DIMITRI MITROPOULOS conducted the Fifth Concert, January 14.
Prof. PITIRIM A. SOROKIN made remarks on the Pushkin Centenary at the Sixth Concert, February 18.

"more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.



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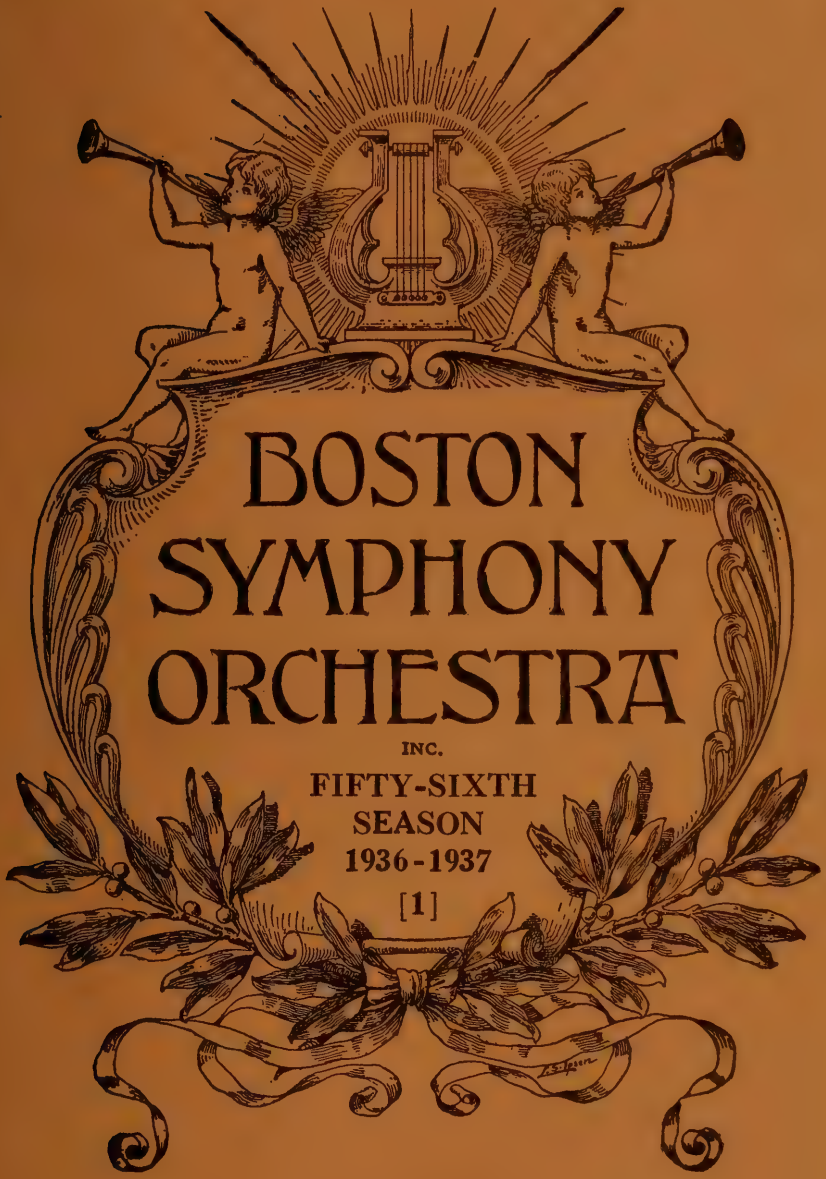
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Concert Bulletin of the First Concert

TUESDAY EVENING, *October* 27

with historical and descriptive notes

By JOHN N. BURK

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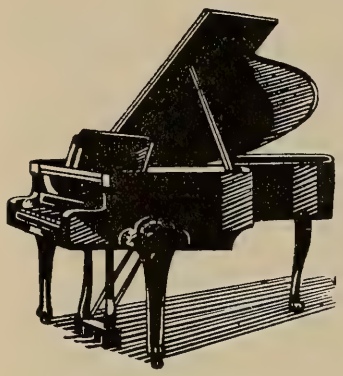
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SERGE KOUSSEVITZKY, *Conductor*

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TUESDAY EVENING, October 27, 1936, *at* 8:15 *o'clock*

Programme

Mozart.....Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

Liszt..A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso
Allegro agitato ed appassionato assai

II. GRETCHEN:
Andante soave

III. MEPHISTOPHELES:
Allegro vivace ironico
Andante mistico (with Male Chorus)

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Born at Raiding, near Oedenburg, Hungary, October 22, 1811;
died at Bayreuth, July 31, 1886

(The present year brings a double Liszt anniversary. Last summer there was noted the fiftieth anniversary of his death, and last week one hundred and twenty-five years had passed since his birth.)

Liszt at twenty-four, traveling gaily through Switzerland in such inspiriting company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life foreswore or long forgot this vein of idealism, although, in pursuit of earthly delights, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in

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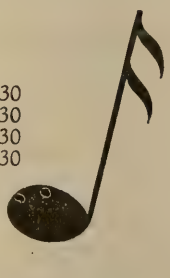
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the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Symphony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is part of an act of irreproachable courage which marked the productive Weimar period (1849–61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer — merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named "symphonic poems," choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two "symphonies" similar in character to the others, but in successive movements, based upon Goethe's "Faust" and upon Dante's "Divine Comedy."

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Goethe's "Faust" inevitably appealed to the musical idealism of the century past. Beethoven dreamed of a "Faust" Symphony; Schumann composed music to the poem; Berlioz was fired by the subject twice in his life, and it was his "Damnation of Faust" which first stirred the imagination of Liszt. Berlioz dedicated his score to Liszt, and Liszt responded with the dedication of his symphony. Goethe's "Faust" was the one subject which Liszt and Wagner both treated. Wagner made his revision of his "Faust" Overture within three months of Liszt's completion of his own symphony. The two friends exchanged scores: Liszt, who had advised Wagner on the revision, performed the new score (as he had the original one), and saw to its publication. Wagner eagerly studied Liszt's symphony, attended its performance. He kept his initial enthusiasm for this score through his life, an enthusiasm withheld from such of the symphonic poems as *"Tasso"* or *"Les Préludes,"* and indeed from most of the music of his contemporaries.



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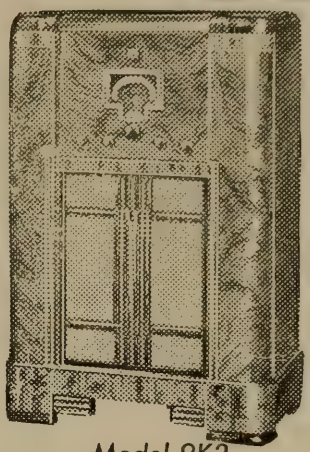
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By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).



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come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

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André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

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This symphony is scored for the usual string choir, with only two oboes and two horns in addition, and these hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. Otto Jahn has called it: "Full from beginning to end of cheerful humor and tender grace, and may serve as an example of the way in which a work of art of perfect mechanism and delicate shading may be produced from the simplest materials."

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston.

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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):

I — FAUST. II — GRETCHEN. III — MEPHISTOPHELES

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in a festival at the Grand Ducal Theatre in Weimar, September 5, 1857. Liszt conducted.

"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. William Foster

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Apthorp, attempting to look upon the piece as a symphony, decided that it was after all "really a concatenation of three symphonic poems," and "somewhat recalcitrant to technical analysis." It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." No such explanation is necessary to the clear realization of the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work has suggested Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the augmented seventh interval, as the former theme is based upon augmented fifths.

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

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SECOND CONCERT

Tuesday Evening, November 24, 1936

at 8.15 o'clock

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The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. After considerable further development, the last important theme of Faust is unloosed, in great striding chords of march rhythm, *grandioso,* for the full orchestra. Faust has now been pictured at full length — by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo,* as the section ends.

GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets it off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's revery, and Faust's now familiar love motive makes its appearance, at first softly with harp arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The

music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny – *"Ich bin der Geist der stets verneint."* He is persuasive, subtle at first, a good fellow and *scherzando* devil – who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt – greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico,* in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

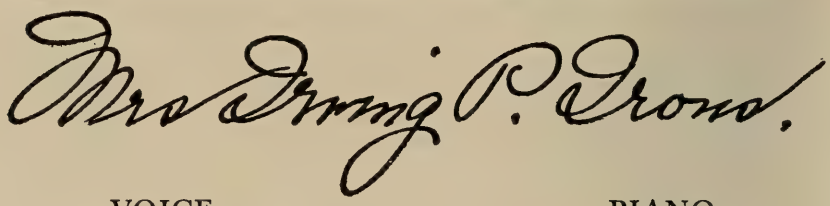
Alles Vergängliche
Ist mur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;
Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

In the last two lines, sung to notes derived from the theme of Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra. The "Chorus Mysticus" has thus been translated by Albert G. Latham:

All things corruptible
Are but reflection.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.*

The symphony is scored for wood winds in twos (with three flutes and piccolo), four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, harp, strings. The organ is introduced, supporting the male chorus at the conclusion.

* It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing this chorus in English, delivering "the words 'Eternal Feminine,' 'Eternal Feminine' with the accent on the last syllable of the second word, pronouncing it to rhyme with wine and nine."



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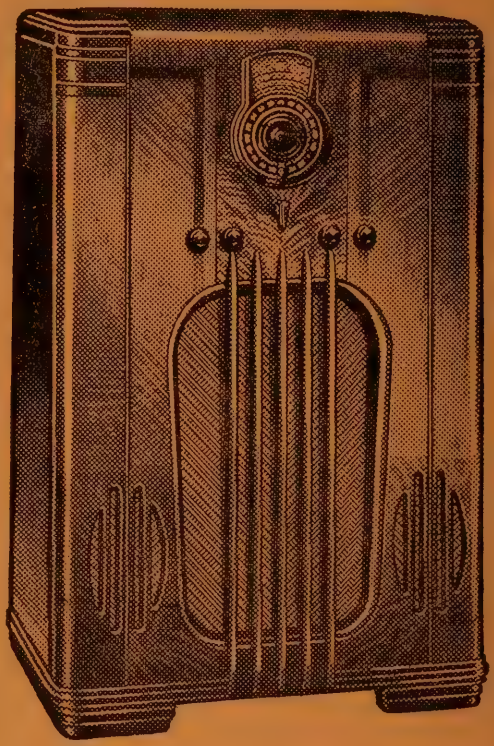
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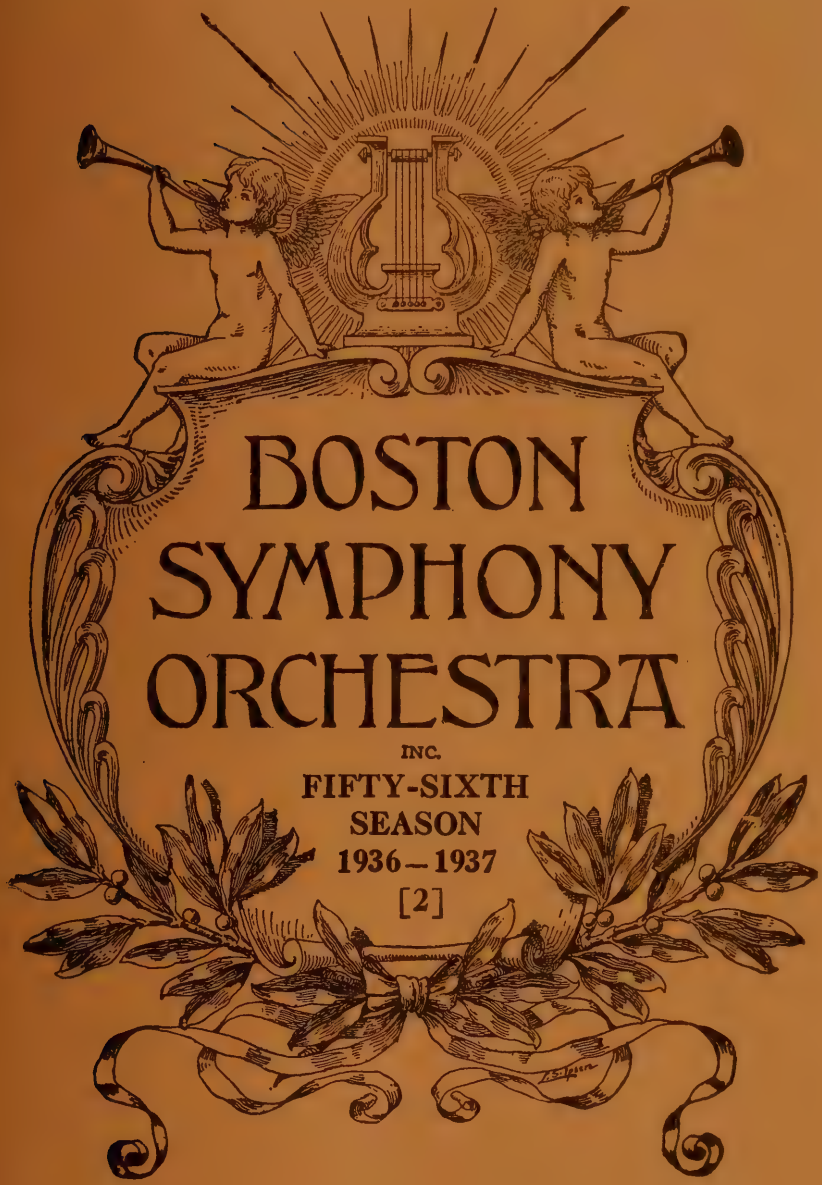
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Concert Bulletin of the Second Concert

TUESDAY EVENING, *November* 24

with historical and descriptive notes

By JOHN N. BURK

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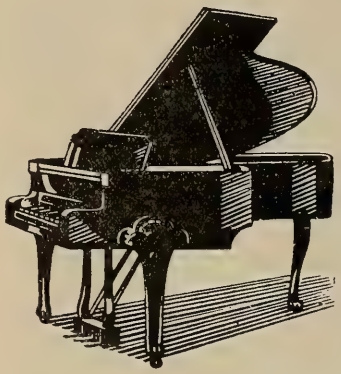
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Programme

BACH.....Toccata in C major for Organ
(Orchestrated by Leo Weiner)

MOZART.....Concerto for Violin in D major (Koechel No. 218)

I. Allegro
II. Andante cantabile
III. Rondo: Andante grazioso

INTERMISSION

KALINNIKOV.....Symphony No. 1 in G minor

I. Allegro moderato
II. Andante commodamente
III. Scherzo: Allegro non troppo
IV. Finale: Allegro moderato; allegro risoluto

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TOCCATA IN C MAJOR FOR ORGAN

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

(Orchestrated by LEO WEINER)

Born at Budapest, Hungary, April 16, 1885

THE Toccata in C, one of the five organ works of Bach in this form,* is in three sections: a prelude introduced by a bravura passage for the manuals in a single part, and a displayful passage for the pedals alone; an adagio (a sustained melody with simple accompaniment) and a lively fugue.

* The Toccata is defined as "a form of keyboard-composition in which there is usually a rapid, flowing and continuous succession of figures, passages and the like, devised so as to make a brilliant and showy effect and to give opportunity for executive display, thus justifying its name as a 'touch' piece."

Albert Schweitzer also notes: "The organ toccata derives ultimately from Claudio Merulo (1532–1604), the great master of the Venetian organ school, which in turn developed out of the school of the Netherlands. The toccata was afterwards brought by Frescobaldi to the highest perfection it ever reached in Italy. In Georg Muffat's celebrated *Apparatus musico-organisticus* (1690) we see the art of which he is the last great representative coming to a standstill."

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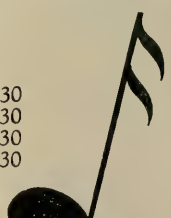
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With nothing more precise than its form and "influences" to help them, the experts of Bach agree in identifying the organ Toccata in C major with the Weimar period, when Bach the organist first found his full expression. Albert Schweitzer places it among the organ works where Bach was freeing himself of the rigid formal prescriptions of Buxtehude and succumbing to the Italianate directness and charm of Legrenzi, Corelli, and Vivaldi — composers under whose spell he found a new liberation, "a clearness and plasticity of musical structure. . . . Thus did Bach win his freedom from Buxtehude by means of the Italians, and was enabled to bring to glorious reality the ideals that for two generations had agitated German organ music." The Alsatian scholar, contemplating, no doubt, the affecting adagio of this Toccata, finds in it "a wonderful pathos," which is part of the "spontaneous freshness of invention" in the works of this period. "They affect the hearer almost more powerfully than any other of Bach's organ works, and to play them is always to experience something of what the master himself must have felt when, for the first time, he exploited the full possibilities of the organ with regard to wealth of tone and variety of combination."

The long and elaborate pedal passage in the introduction, one of the most famous in all organ music, has led André Pirro to hazard that the Toccata "dates perhaps from the journey which Bach made



to Cassel in 1714 to examine a recently restored organ. At least the pedal passage in the prelude reminds us of that pedal solo executed during this tour before the hereditary Prince of Hasse with such virtuosity that the latter drew from his finger a valuable ring and presented it to Bach. "One might have believed that his feet were winged," wrote Adlung in his *"Anleitung an der Musikgelahrtkeit,"* "with such agility did they move over the keys which caused the powerful basses to respond. If the dexterity of his feet drew from the Prince so rich a present, what should he have given him in recognition of the genius of his hands?"

The florid opening pages of the Toccata are singled out by Harvey Grace in his "Organ Works of Bach" as among the finest which the composer has left. Mr. Grace considers the opening manual flourish as "far more significant than the average contemporary writing of the type. We do little more than tolerate such flights today, but we can easily imagine that by their freedom and originality, and by their success in implying fine harmonic background, the best of Bach's examples were extremely popular when new. . . . The pedal solo is one of the finest ever written – perhaps the finest. Such things are not

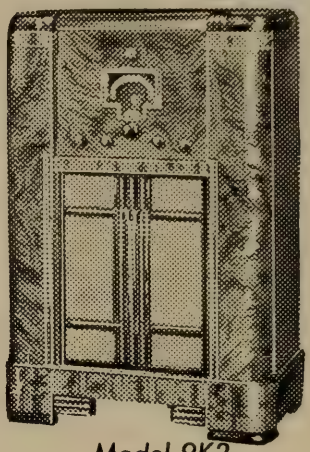
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often perpetrated today — fortunately — and perhaps the only modern examples worthy of a place beside this of Bach are the sweeping tune with which Franck opens his *Final* in B-flat, and the more obviously attractive example in Guilmant's D minor Symphony." The writer further advises his fellow organists that such passages must be played on a big scale or lose their effect. "A pedal solo that does not set loose window-panes rattling is a thing of naught."

Leo Weiner has transcribed the manual and pedal passages alike for the string and wood-wind choirs in alternation, reinforcing the closes with brass chords. The main body of the prelude is built upon two subjects taken from the pedal passage. It is "a fine, vigorous movement, in style unlike any of Bach's previous organ music. Here, as in the *Adagio* which follows, we see the influence of the Italian chamber music with which Bach was now busy in his capacity as *Kammermusicus* at the Weimar court. Always fond of experiment, he evidently tried to adapt the concerto form to the organ by imposing its idiom and construction on the Toccata. The result is a not entirely satisfactory hybrid — a conclusion at which Bach himself probably arrived, for he made no further attempts in the same direction. This *Allegro* is



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the finest part of the whole work, despite its rather too frequent full closes. It has a Handelian breadth in places."

Bach perhaps justifies his transcribers in choosing the organ as his medium for an expressive and songful melody which plainly suggests a cantilena for a string instrument with *continuo* accompaniment. Alexander Siloti has arranged the movement for string orchestra, and Pablo Casals has used it as an accompanied solo for 'cello. Parry characterizes it as "a beautiful song movement, the long rhapsodical ornate melody of which recalls the slow movements for violin in which Bach poured out his soul so freely. It also resembles more completely the slow movement of the Italian Concerto, which, by a charming and serviceable coincidence, presents a characteristic parallel in its accompaniment to the constantly moving quasi-pizzicato quaver-figure for the pedals in the Organ Toccata." Mr. Weiner gives the first phrase of the melody to the oboe, the other wood winds and the strings gradually adding their voices. The gentle accompaniment in octaves which Bach designated for the pedal is here played by the harp. The contemplative slow movement leads through a characteristic recitative-like page, consisting of a series of suspensions, into the more rapid tempo of the gay and lively fugue in 6-8. In the orchestral arrangement the string choir takes the burden of the fugal exposition.

Leo Weiner prepared his orchestration of the Toccata in 1927. He

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used wood winds in threes, six horns, four trumpets, three trombones, tuba, harp, timpani and strings. He later made a revision with reduced orchestration, using wood winds in twos.

The Czech composer received his musical education in Budapest, attending the *Landesakademie* there, later joining the faculty. His orchestral works include a Serenade, a Concertino for Piano and Orchestra, and a Divertimento. He has written a string trio and two string quartets, the second of which, in F-sharp minor, won a prize offered by Mrs. F. S. Coolidge and was duly performed at the Berkshire Festival in Pittsfield, Mass., September 30, 1922. Weiner's transcription of Bach's C major Toccata was first performed by the Philadelphia Orchestra under Fritz Reiner, in Philadelphia, October 7, 1927.

Béla Bartók has written thus about his fellow countryman: "His first works, with their spruce writing, remind me of French music immediately preceding Debussy. Subsequently, the influence of the later French school becomes apparent. . . . Now, he stands nearest to the new Hungarian tendencies, for in many of his works a direct influence of Hungarian folk music is distinctly traceable."

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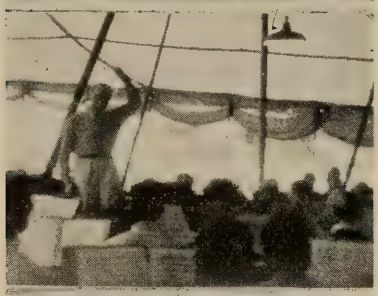
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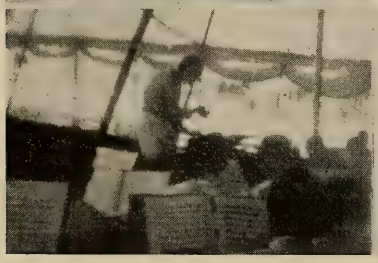
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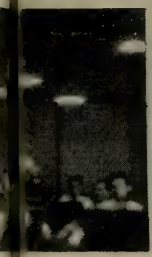
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CONCERTO IN D MAJOR FOR VIOLIN (KOECHEL NO. 218)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE industrious Mozart, in his twentieth year, between April and December, 1775, composed a set of five Violin Concertos of which this one, dated October, was the fourth in order. The Concertos were written for the Archbishop of Salzburg — Mozart's patron and employer, and were no doubt intended for the composer's own use, since to play upon the violin at Court was one of his expected duties.*

Although Mozart won his greatest fame as harpsichordist and pianist, there can be no doubt of his exceptional abilities as a vio-

* The five concertos were in B-flat major (K. 207), written in April; D major (K. 211), in June; G major (K. 216), in September; D major (K. 218), in October; A major (K. 219), in December. All are scored for two oboes and two horns, with a string orchestra, two flutes being introduced in the slow movement in the E major concerto. There was another concerto in 1776 in E-flat major (K. 268), and still another in D major (K. 271a), the authenticity of which has been questioned. A Concerto in D ("Adelaide" Concerto), a product of the ten-year-old Mozart, was discovered in recent years and has accordingly escaped the catalogues. It was performed by Yehudi Menuhin at these concerts on March 23, 1934.



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linist. There is plentiful evidence in the correspondence between father and son that Leopold Mozart continually fostered and encouraged the young Wolfgang to develop and push himself forward as a violin virtuoso. There is equal evidence of a disinclination on Wolfgang's part, although he never forgot his paternal duty and was more than equal to any occasion which arose. Mozart learned to play the violin when hardly out of his babyhood by imitation rather than instruction, and it was told by a friend of the family how at the age of seven he could play acceptably the second violin part in home performances of string trios. He played the violin in public on his tours as a child prodigy, but soon put the instrument aside. His father was delighted to see that he had not lost his ability when, in Vienna in 1773 at a service and banquet of the Theaten Monks, the organ not being available, Mozart borrowed a violin from one of the musicians present and executed a complete concerto. The father brought up the subject rather wistfully in his letters, writing in 1777: "I feel a little melancholy whenever I go home, for as I get near the house, I always imagine that I shall hear your violin going." And two weeks later: "You have no idea yourself how well you play the violin; if you only do yourself justice and play with fire, heartiness and spirit, you may become the first violinist in Europe." This hope was probably

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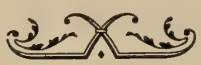
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prompted by a performance at the Salzburg Court by the violinist Brunetti, Mozart's rival, who took advantage of the temporary absence of Wolfgang to play before the Archbishop. "He played your concerto very well," wrote Leopold to his son, "but was twice out of tune in the allegro, and once almost stuck fast in the cadenza. . . . And the other day, when I said you played the violin *'passabilmente,'* he cried out, *'Cosa? cazzo! se suonava tutto! questo era del Principe un puntiglio malinteso, col suo proprio danno.'* "

While Leopold was writing this gossip of Salzburg, the young Mozart, who was appearing as a violinist at Munich and at Augsburg, wrote to his father perhaps more with intent to please him than with genuine enthusiasm: "They all stared; I played as if I were the first violinist in Europe." This from Munich; and from Augsburg: "I played a symphony, and Wanhall's Concerto in B-flat for the Violin, with universal applause. At supper-time I played the Strasburg Concerto. It went like oil and everyone praised the beautiful pure tone." Leopold, ambitious for his son, and probably goaded by such news, wrote: "Have you left off practising the violin since you were in Munich? I should be very sorry." And later: "Your violin hangs on its nail; of that I am pretty sure." In his later years, Mozart probably seldom played the violin except by obligation. When he performed in quartet, the viola was the instrument of his choice.

This concerto gives more opportunity than usual in Mozart for the soloist to exhibit his powers. The first subject is a fanfare-like figure in the common chord; the second, a melody in the dominant, first set forth by the solo violin. There is much passage work in the development. The bravura theme does not reappear in the recapitulation. The andante cantabile is a full-voiced melody for the soloist. The slow movement, like the first allegro, has a cadenza before its close. The finale, a rondo, according to Mozartian custom, is unusual in the alternation of an *andante gracioso,* 2-4, and an *allegro ma non troppo* 6-8.



ALBERT SPALDING

Albert Spalding, born at Chicago, August 15, 1888, began when he was seven years old the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His first recital in Boston was on January 4, 1909. On December 12, 1911, as soloist with the Theodore Thomas Orchestra of Chicago (now the Chicago Symphony Orchestra), he played Elgar's violin concerto, then heard for the first time in Boston.

His appearances with the Boston Symphony Orchestra at the regular concerts in Boston are as follows:

1917. January 12. Beethoven's Concerto.
1919. October 17. Dvorák's Concerto.
1922. December 22. Dohnányi's Concerto (First time in Boston).
1925. January 9. Respighi's Concerto Gregoriano (First time in Boston).
1927. December 2. Brahms' Concerto.
1933. January 13. Mozart's Concerto in D major (K. 218), and Chausson's "Poème," Op. 25.
1934. December 28. Szymanowski's Second Concerto, Op. 61 (First performance in the United States).

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KALINNIKOV is remembered as a talented young musician of the Moscow School in the nineties whose career was prematurely cut short when he died from tuberculosis. He was born in poor circumstances, his father being an official in the Russian police service. He attended the Theological Seminary at Orlov and conducted the choir there. At eighteen he went to Moscow in the hope of better musical advantages, and entered the Music School of the Philharmonic Society. There he studied composition with Ilyinsky and Blaramberg, also studying the bassoon. A fellow student at the Conservatory was Serge Koussevitzky, and it was for him that Kalinnikov composed two miniatures for string quartet and doublebass *ad libitum*. Graduating with honors in 1892, he was shortly appointed assistant conductor of the Italian opera in Moscow.

His health soon forced him, however, to relinquish all professional activities and to seek the more healthful climate of the Crimea.

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MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

SOWERBY.....Concerto for Piano and Orchestra No. 2 in E major
(First performance)

FRANCK.....Symphony in D minor

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There, through the remaining years of his life, he devoted himself to composition. He wrote two symphonies, the first in G minor, the second in A major; two orchestral intermezzi; a suite; two symphonic pictures, "Nymphs" and "The Cedar and the Palm"; the cantata, "St. John Chrysostom"; a ballad for voices and orchestra, "Roussalka"; incidental music to A. Tolstoi's play "Tsar Boris"; a prologue for an opera "Eighteen Twelve"; a string quartet; songs and piano pieces.

The First Symphony is scored for two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, harp and strings. It was first performed at Kiev in 1897 under the direction of Alexander Winogradski. It was likewise played in Vienna in that year, and shortly afterwards in St. Petersburg, Berlin, Paris, and other cities. The first performance in Boston took place at these concerts April 1, 1921, Pierre Monteux conducting (the only previous performance by this orchestra).

The following analysis of the Symphony was prepared by Felix Borowski for the programme books of the Chicago Symphony Orchestra:

"I. (Allegro moderato, G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompaniment in the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the flutes and clarinets and by occasional pizzicato chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions of the first subject in the coda, and following a ritardando the exposition is given repetition.

"The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

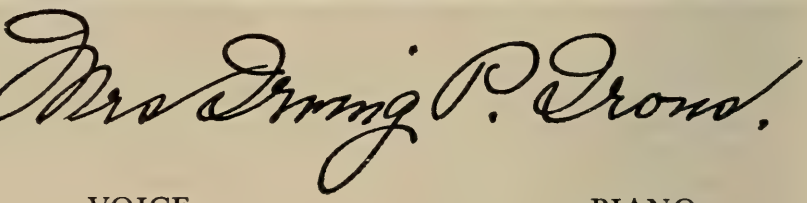
"The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B-flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fulness of harmony being supplied by the harp. The coda includes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins), its last ten measures being played *ff* by the full orchestra.

"II. (Andante commodamente, E-flat major, 3-4 time.) Eleven measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths

played by the harp and certain wind instruments. The opening subject is sung by the English horn and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (Un poco più mosso) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradually increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

"III. Scherzo. (Allegro non troppo, C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out fortissimo by the full orchestra, still in C major. The first theme returns and is given further development. The trio (Moderato assai) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos — thirty-five measures in length — is worth notice. The return to the material of the first division of the piece is preceded by seven measures of introductory matter in the original time, ending with a descending scale in all the strings and wood winds. The subject matter is put forward much as in the opening section of the movement.

"IV. Finale. (Allegro moderato, G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic material and development is drawn from the subject in preceding movements. It opens with a statement, in the strings *forte,* of the principal theme of the first movement. An upward scale in the strings and wood wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a crescendo and the first subject reappears *ff,* the second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long crescendo leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff,* at the height of which the key changes to E-flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden piano, and a passage for the first violins is succeeded by a new section (Allegro con brio, G major, 2-2 time) in which a lively subject is given out by the strings and wood wind. In the course of the working over of this, certain portions of former themes are used. The subject of the Andante is again vociferated by the brass, and this section brings the symphony to an end."



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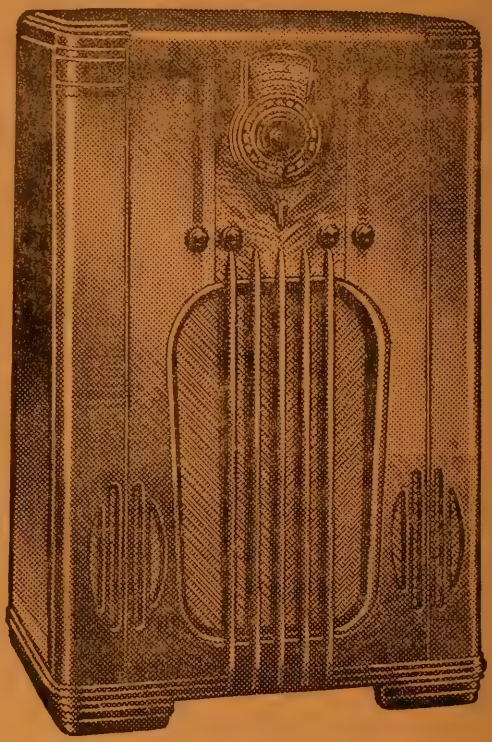
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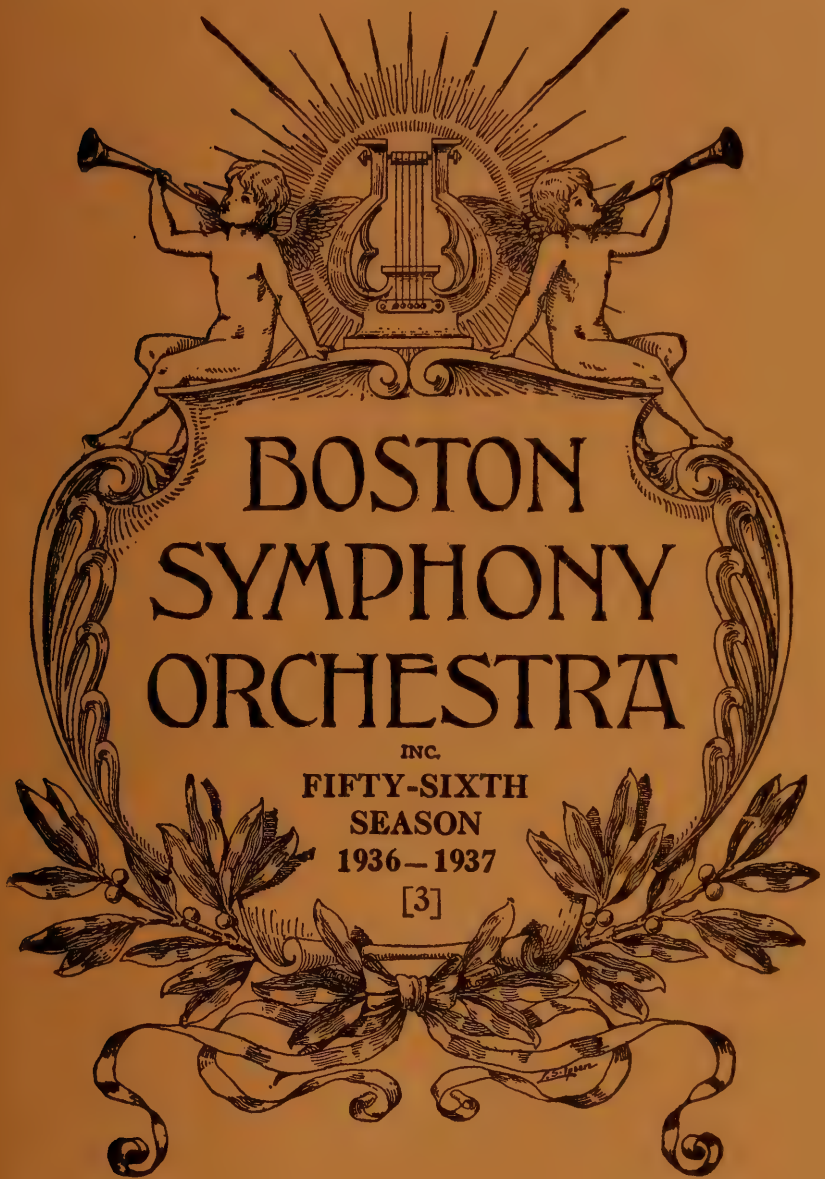
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Concert Bulletin of the Third Concert

TUESDAY EVENING, *January* 26

with historical and descriptive notes

By JOHN N. BURK

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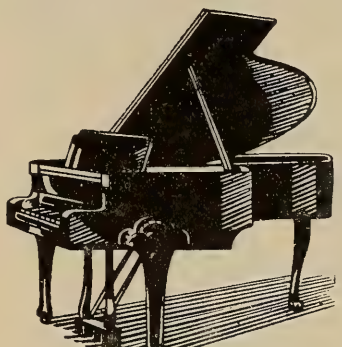
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TUESDAY EVENING, JANUARY 26, *at* 8:15 *o'clock*

Programme

TANEIEV.....Entr'acte from the Musical Trilogy "Oresteia"

BRAHMS.....Symphony No. 3 in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

WAGNER.....Prelude to "Lohengrin"

WAGNER....."Forest Murmurs" from "Siegfried" (Act II)

WAGNER.....Overture to "Tannhäuser"

ENTR'ACTE FROM THE MUSICAL TRILOGY, "THE ORESTEIA" (AFTER ÆSCHYLUS)

By SERGE IVANOVITCH TANEIEV

Born in the Government of Vladimir, November 25, 1856; died at Moscow, June 1915

TANEIEV composed his opera "The Oresteia" to a text of A. Wenkstern, which was drawn from three plays of Æschylus – "Agamemnon," "The Choëphori," and "The Furies." The composer cherished the idea of writing an opera for a number of years, and having at last fixed upon this subject, worked upon it for at least seven years before it was ready for performance. In 1889 he composed a concert overture to "Orestes" which was independent of the then embryonic operatic score.* The opera was finished in the summer of 1894 and performed at the Maryinsky Theatre in Petrograd, October 29, 1895. It had no success. Napravnik, who conducted, urged that its inordinate length be reduced (the opera spanned the three plays of Æschylus, in three parts), but the composer refused, and there was no other performance

* This overture was performed at Boston Symphony concerts on November 30, 1900, and February 13, 1903. Taneiev's Symphony in C was performed by this orchestra on November 22, 1901, revived November 29, 1935, and repeated April 17, 1936.

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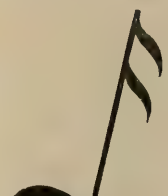
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in his lifetime. Belaiev later offered to publish the score and Taneiev made revisions in the orchestration for this purpose. It is said that he refused to accept any payment from this benefactor of Russian composers, realizing that such a venture meant an undoubted financial loss. The opera was revived after the composer's death in Moscow, when it was well received.

The Entr'acte is a brief introduction to the second scene, "The Temple of Apollo at Delphi," from the third part: "The Eumenides," or "The Furies." Soft sustained chords with harp arpeggios increase to *fortissimo,* with cymbals played off stage, as the curtain rises slowly. The altar of Apollo is revealed, "the smoke of sacrifices veils the sanctuary in the rear of the stage, and golden rays pierce the smoke." There is a full-voiced melody by the wind choir, with accompanying scale and chord passages in the strings. The short Entr'acte closes with a return of the introductory material. The Entr'acte is scored for wood winds in two's (with piccolo), four horns, two trumpets, three trombones and tuba, timpani, three pairs of cymbals, harp and strings.

In the score of the overture is printed the following description of the subject:

"Æschylus borrowed the subject of his trilogy, composed of three tragedies — 'Agamemnon,' 'The Choëphori,' 'The Furies' — from the

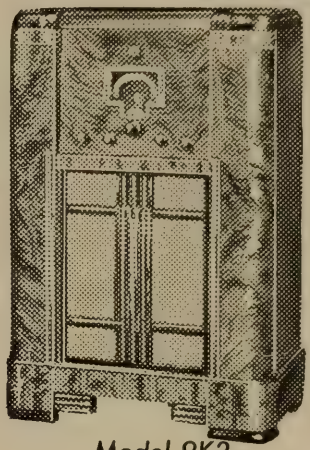
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story of the Atridæ. The story of this family is a dark and bloody one: crime begets crime, and gives crime new birth. The inexorable Furies torture the guilty one with remorse. The established custom of hereditary vengeance prepares an avenger in the person of the victim's nearest relation. He that has done his bloody deed comes under the power of the Furies, who have established their dwelling-place in the very palace of the Atridæ, awaiting his turn when he is doomed to fall, the victim of a new vengeance. These crimes heaped on crimes at last fill the Olympian gods with horror, and, to bring an end to these bloody customs, Apollo and Athene form the tribunal of the Ephors, to whom they confide the care of judging and punishing the guilty. A new era of peace and justice dawns for mortals. This glorious victory of the principles of good over the black chaos of violence and vengeance ends the trilogy of Æschylus."

Leonid Sabaneieff (in his "Modern Russian Composers") wonders at Taneiev's choice of subject for his opera: "If he were to draw upon an antique world, it would have been more fitting for him to set to music Hellenic philosophy rather than the bloody dramas of Æschylus," and he was surprised that there was "operatic pomp and circumstance" in the work. If this writer and others could turn from their contemplation of Taneiev's miraculous contrapuntal learning, his scholasticism, his preoccupation with the early Netherland masters, and take more account of his humor, his sociability, his close artistic

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sympathy with the emotional Tchaikovsky, above all with the far from bloodless character of much of his music itself, they might have a good deal less to say of "asceticism" and "abstract knowledge" in his scores. The composer who placed the motto of Da Vinci upon his involved and monumental treatise on counterpoint of 1909: "No branch of study can claim to be considered a true science unless it is capable of being demonstrated mathematically," could write music in which emotion completely and properly superseded mathematics.

Rimsky-Korsakov, who at first found it hard to concur with the aggressive intellectualism of Taneiev in his first contacts with the Moscow musician as a visitor to St. Petersburg, remarked a change in him "after he had thrown himself more freely into creative work and was guiding himself by the ideals of contemporary music – though still preserving his astounding contrapuntal technique. He arrived in St. Petersburg with his recently finished opera *'Oresteia,'* played it at our house, and astonished us all with pages of extraordinary beauty and expressiveness. He had been at the composition of his opera for a long time, possibly ten years. Before setting out for the real expounding of a composition, Taneiev used to precede it with a multitude of sketches and studies: he used to write fugues, canons and various contrapuntal interlacings on the individual themes, phrases and motives of the coming composition; and only after gaining thor-

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ough experience in its component parts, did he take up the general plan of the composition and the carrying out of this plan, knowing by that time, as he did, and perfectly, the nature of the material he had at his disposal and the possibilities of building with that material. The same method had been applied by him in composing *'Oresteia.'* It would seem that this method ought to result in a dry and academic composition, devoid of the shadow of an inspiration; in reality, however, *'Oresteia'* proved quite a reverse — for all its strict premeditation, the opera was striking in its wealth of beauty and expressiveness."

Taneiev was a true pillar of the Moscow Conservatory, and bred in its tradition. From the time that he began to study there at the age of ten, Nicholas Rubinstein took a great interest in him, and moulded him into a pianist of great brilliance. Hubert was his master in form and fugue, Tchaikovsky in composition, with the result that Tchaikovsky and Taneiev became lifelong friends, and that the older musician often sought the opinion of the younger one, and was naturally delighted when Taneiev performed his B-flat concerto and other pianoforte music with great success. He succeeded Tchaikovsky as professor of instrumentation at the Conservatory, later (when Klindworth retired, Nicholas Rubinstein having died) taking the chair in

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the pianoforte department. He was director of the institution for five years (1885–1889), succeeding Hubert, and preceding Sofanov. It was in this period that two recalcitrant pupils, Rachmaninoff and Scriabin, sat under him in "strict counterpoint." The former writes: "I could not take the faintest interest in all these imitations and reversions, these augmentations and diminutions and other embellishments of an ugly cantus: I found it all dreadfully dull, and none of the rapturous praises and most eloquent sermons of the highly esteemed Taneiev could convince me to the contrary. Scriabin, who was my classmate, felt exactly the same." Yet Rachmaninoff dedicated his symphony to Taneiev, and has in other ways revealed his high regard for the musical counsellor of his youth.

Taneiev was indeed a veritable wizard in the subject. Making the early contrapuntal writers of the Netherlands and Rome the basis of his researches, he wrote a manual, "Counterpoint of Rigid Writing," which is said in its way never to have been equaled. It can be imagined how the cult of western technical expertism which centered about Taneiev in Moscow was patronized by the nationalists at St. Petersburg, and how in turn Taneiev and his kind must have looked down their noses at the dilettantism of Moussorgsky in Petersburg. Rimsky-Korsakov, most tolerant of the Petersburg group, held Taneiev's talents in respect, although, coming from Moscow more than once in his early days with a new score under his arm, he had betrayed, so writes Rimsky-Korsakov in his autobiography, "glaringly conservative opinions in musical art. Toward Glazounov's early appearances he had shown deep distrust; Borodin he had considered a clever dilettante and no more; and Moussorgsky had merely made him laugh. Probably he had placed no high estimate on Cui, either, as well as on me. But my study of counterpoint (about which he had learned from Tchaikovsky) had unbent him toward me in some measure. He worshiped Tchaikovsky, and Tchaikovsky had singled me out from the rest of the St. Petersburgers surrounding me." As for Balakirev, Rimsky-Korsakov had no expression of opinion to report, but he remembered a certain clash at a rehearsal, when Taneiev spoke "sharply and frankly."

"In the nineties," continues Rimsky-Korsakov, "Taneiev's opinions of St. Petersburg composers underwent a marked change: he came to appreciate Glazounov's activity; treated Borodin's compositions with respect; regarding only Moussorgsky with dislike and ridicule. This change in attitude coincided somehow with the beginning of the new period in his activity as composer.

SYMPHONY NO. 3, IN F MAJOR, *Op. 90* *

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. The performance was set for December 2, 1883, at a Vienna Philharmonic concert, under Hans Richter. Brahms, attending the rehearsals, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première (December 2, 1883) was a real occasion. There was

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present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken; the first performance in Boston was by this Orchestra under Wilhelm Gericke, on November 8, 1884.

If the first success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular,



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personal symphony. In six years' pause, Brahms seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's recent "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante.* On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why free *but* glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the sym-

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phony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably dubbed it a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music," or turns to the mood-evoking but not over-pictorial words of Lawrence Gilman:

"Perhaps Brahms has not elsewhere — in his symphonies, at least — so influentially united noble directness and puissant breadth, rich tenderness and poetic warmth. The superb opening of the Symphony, exposing the great theme that descends with so liberal a gesture through the keys of F major, F minor and D-flat major, is filled with a sweeping, heroic passion of splendid energy and amplitude. Yet consider, for contrast, the mysterious brooding of that extraordinary passage of antiphonal chords near the end of the Andante, wherein Brahms anticipated by a decade some of the harmonic procedures of Debussy; consider the end of the last movement, with its heart-easing, sunset peace and its murmuring quietude: where in all symphonic literature is there a nobler dying of sunset fires, a lovelier evocation of the peace of evening, than in that brooding, irradiated descent of the tremulous strings through the F major hush of the sustaining horns and wood and trumpets that brings the great work to a close?

"The Brahms of this Symphony is not the sombre, majestic, exultant Brahms of the C minor, with its dangerous skirting of the sublime, nor the warmly idyllic Brahms of the Second, nor the austerer Brahms of the Fourth. In his Third Symphony Brahms is by turns passionate and lyric and heroic, as in its companions; but nowhere else in his symphonies has he spoken quite as he has in the wonderful last movement of the F major. That slow subsidence at the end into a golden twilight peacefulness, mystically contemplative and serene, is the achievement of a mood that he never quite recaptured, and it is among the indescribable things of music."

PRELUDE TO *"LOHENGRIN"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his *"Lohengrin,"* and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *"Lohengrin"* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt

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under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

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"WALDWEBEN" ("FOREST MURMURS") FROM "SIEGFRIED," ACT II, SCENE 2

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

THE concert piece arranged by Wagner from the second act of his "Siegfried," and known as *"Waldweben,"* is a distillation of the mood which dominates the last scene of the act. It is music of dreaming and of awakening. Siegfried, parentless son of the woods, lies on a grassy bank, listening idly to the familiar, lulling sounds in which he has grown up. He is on the threshold of his career, has just slain the dragon Fafner; but he is unexcited. Knowing neither fear nor guile, the deed means as little to him as the Tarnhelm and the Ring he has gained by it, and the treasure of gold which is his rejected booty. But the voice of nature reveals the world's secrets to him — reveals also his destiny. A bird singing in the tree above becomes intelligible to him through the blood of the slain monster, which, staining his hand, he had touched to his lips. By this means he becomes aware of the baseness and greed that surrounds him. He sees clearly now that the dwarf Mime, his guardian, while fawning and wheedling, is in reality contriving to put an end to him in order to seize the rich spoil. Siegfried dispatches Mime summarily with the sword *Nothung*. Ugly thoughts are soon replaced by gentler and intriguing ones as the longing for love possesses his consciousness for the first time. He thinks of his origin, dwells wonderingly upon the knowledge of his mother, the facts of whose identity and death he has wrested from Mime. Through the soft, undulating murmurs of the orchestra, and interspersed with the bird calls is the motive of the race of the Wälsungs, his own, and the motive of "Filial love." This suggests the theme of love itself, personified by the Goddess Freia, and finally the bird tells him of Brünnhilde, and the motive of sleep is heard as he learns of the warrior maiden, lying at the summit of a rocky crag, surrounded by a protecting circle of fire by decree of Wotan, her father. That fire, the bird says, he is about to penetrate, and the sleeping demi-goddess he is to awaken as his bride.

OVERTURE TO *"TANNHÄUSER"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER's years of obscurity and poverty ended in the spring of 1842, when he left Paris, where he always fared badly, and established himself in Dresden. "Rienzi," first produced at Dresden in October of that year, was, to his own surprise, a popular success. "The Flying Dutchman," his latest work, was mounted in the following January. The sombre drama, with its perplexing disregard of operatic conventions, disappointed the Dresdeners. Nevertheless, the young musician maintained in that city a high standing which he was to win but slowly in other parts of Germany. If Dresden was something of a lesser center, musically speaking, it possessed a more than passable opera company, with some excellent singers, and Wagner accepted the position of *Kapellmeister* a few weeks after the first "Flying Dutchman" production. He at once hastened to complete the poem of *"Tannhäuser"* (which he then intended to call *"Der Venusberg"*), a subject which had long occupied his thoughts. He began the composition of the score in the summer, and completed it (save for the instrumentation) a year and a half later, by the end of 1844. The first production took place October 19, 1845 (in Dresden), under Wagner's direction. It proved another disappointment. Like "The Flying Dutchman," *"Tannhäuser"* at first made its way but slowly. For several years the opera houses were afraid to undertake it.

It was in the latter part of the Paris period that Wagner steeped himself in German medieval folk legend, laying plans which were to mature both in *"Tannhäuser"* and in *"Lohengrin."* *"Tannhäuser,"* which he gave the subtitle *"Und der Sängerkrieg auf Wartburg,"* was based upon a contest of song which the Landgrave Hermann held in his castle on the famous hill of Thuringia in the thirteenth century. Walther von der Vogelweide and Wolfram von Eschenbach were among the contestants named in an old print. They were poets rather than singers, nor is anyone depicted with an instrument in his hand. Tannhäuser also was a name found in the legends which surround the *"Sängerkrieg."*

"The historical Tannhäuser seems to have been, judging from his poems," so Ernest Newman tells us, "fond of the good things of this life, especially wine, good cheer, and love. Apparently his sensuousness did not wholly commend itself to his contemporaries, and the legend grew that for having spent a year with Venus, the Pope condemned him for his sin to hell fire, from which sentence, however, he did not, as in Wagner's opera, achieve redemption through repentance and Elisabeth."

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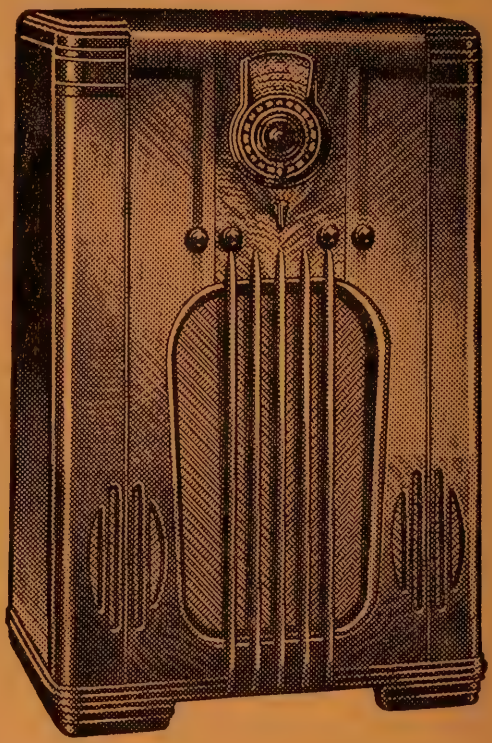
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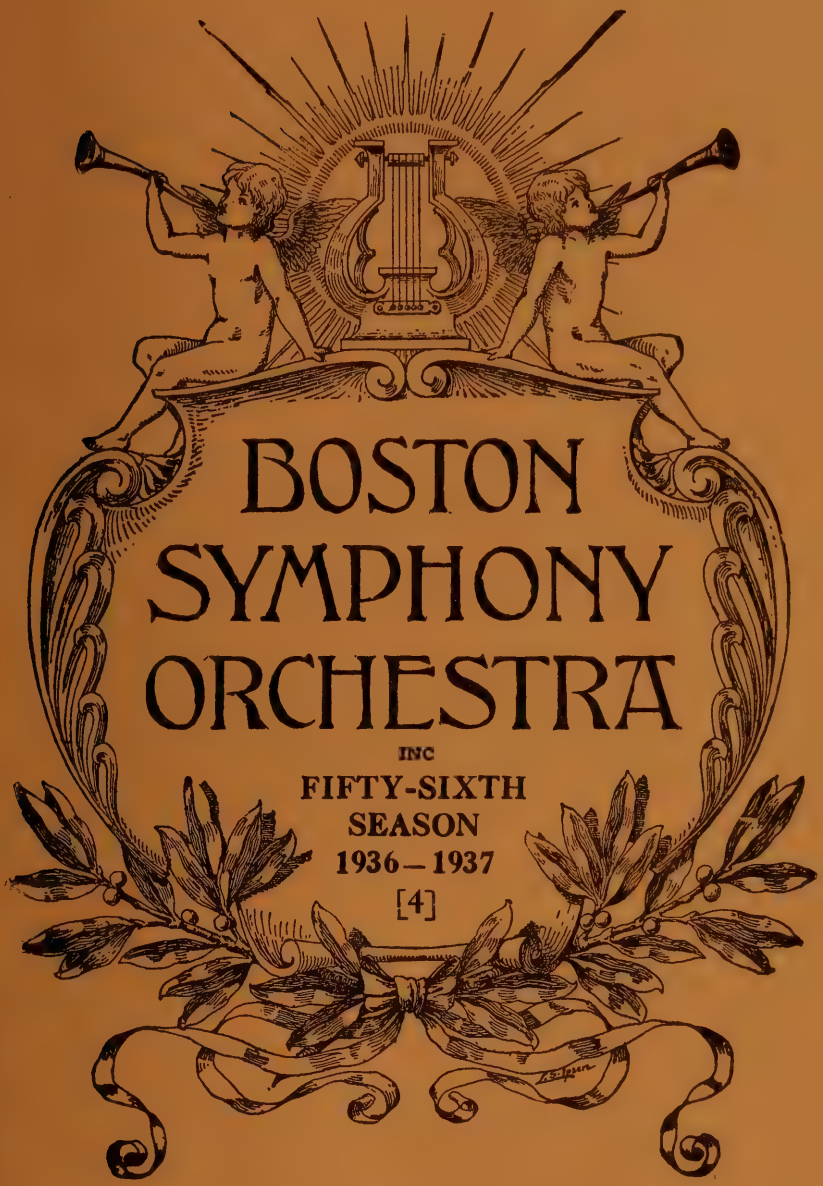
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Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *March 2*

with historical and descriptive notes by

JOHN N. BURK

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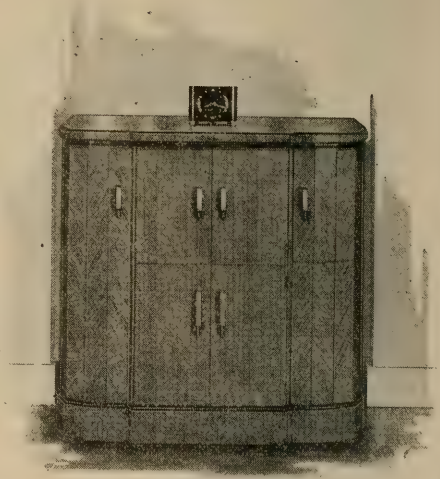
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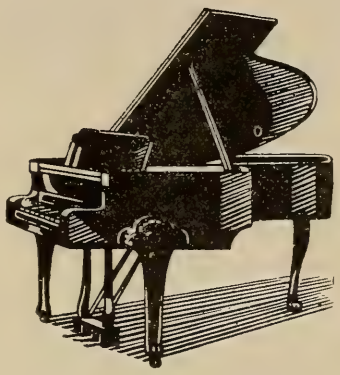
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TUESDAY EVENING, MARCH 2, *at* 8:15 *o'clock*

Programme

BEETHOVEN....Overture to Collin's Tragedy, "Coriolanus," *Op.* 62

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace. Trio. Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

TCHAIKOVSKY....Letter Scene from "Eugene Oniegin," Lyrical Scenes (After Pushkin)

RIMSKY-KORSAKOV..... Suite from the Opera, "The Fairy Tale of Tsar Saltan" (After Pushkin)

I. Allegretto alla marcia
II. Introduction to Act II
III. The Flight of the Bumble-Bee
IV. The Three Wonders (Introduction to last scene)

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OVERTURE TO "CORIOLANUS," *Op.* 62 (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

AFTER "Fidelio," Beethoven was ambitious to try his hand at another opera and in 1807 entertained several subjects, among them a setting of Shakespeare's "Macbeth," for which Heinrich Joseph von Collin, a dramatist of high standing in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook "Overture Macbeth falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807, but an overture intended for performance to Collin's spoken tragedy "Coriolan." The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's "Idomeneo") and had enjoyed a considerable vogue attributable to the acting of Lange in the title part. The popularity of "Coriolan" was fast on the decline, however, when Beethoven attached himself to the subject, and

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if Thayer's conclusions are accepted, Beethoven's music became from the first a concert overture and nothing more. It was first performed at a subscription concert in March, 1807, under the patronage of Prince Lobkowitz.

Collin's dramatization of the old Roman legend differs mainly from Shakespeare's in that Collin's hero is not slain at the end, but commits suicide. The general tenor of the two tragedies does not greatly differ, deriving from Plutarch. "Coriolanus," a patrician general of the Romans, excited the hatred of the populace by his overbearing attitude and was impeached and exiled in the year 491 B.C. In bitterness, he took refuge with the Volscians, traditional enemies of the Romans, and led them against his own people. Emissaries were sent from the capital to his encampment outside the city walls, but Coriolanus was obdurate. At last Veturia, his mother, and Volumnia, his wife, went to his tent and beseeched him on their knees to spare Rome.

This scene, showing the inner struggle of pride and love within the heart of the implacable general, is clearly the subject of this overture. "He is noble, kind, good, courageous," wrote H. E. Krehbiel of Beethoven's "Coriolanus," "but vainglorious in his pride of ancestry, position and achievement; and he falls. The elements in his character to which Beethoven has given marvelously eloquent proclamation are

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his pride, which leads him to refuse to truckle to the plebeian tribunes; his rage which had stomach for the destruction of Rome, and his tenderness which makes him yield to the tears of mother and wife and brings death to him. The moods are two: the first is published in the stupendous *unisono* C of the introduction and the angry principal subject; the second, in the gentle and melodious second theme. The overture dies with mutterings in the depths; with pride unbroken."



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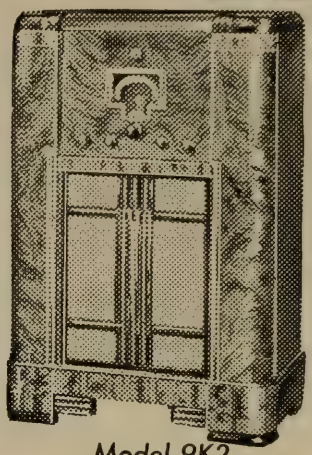
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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in

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1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entrainant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4 ta 1806 — L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed

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into the room, the tender air of Bach — "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from Vienna to visit the Brunswicks at Martonvásár in Hungary. There was no summering that year in the pastoral suburbs of Vienna — the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October.

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LETTER SCENE (Air of Tatiana) FROM THE OPERA "EUGENE ONIEGIN" (Act I)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

"Recently I was at Madame Lavrovsky's," wrote Tchaikovsky to his brother Modeste in May, 1877, describing a certain discussion over possible opera subjects — a discussion which was to have far-reaching consequences. "—— talked a lot of rubbish, and made the most appalling suggestions. Madame Lavrovsky said nothing and only laughed. Suddenly, however, she remarked: 'What about "Eugene Oniegin"?' The idea struck me as curious, and I made no reply. Afterwards, while I was dining alone at a restaurant, her words came back to me, and, on consideration, the idea did not seem at all ridiculous. I soon made up my mind, and set off at once in search of Pushkin's works. I had some trouble in finding them. I was enchanted when I read the work. I spent a sleepless night; the result — a sketch of a delicious opera based upon Pushkin's text. The next day I went to Shilovsky, who is now working post-haste at my sketch. You have no notion how crazy I am upon this subject."

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Modeste, and those friends whom the composer sought for musical council, by no means echoed this enthusiasm. Pushkin's romantic "novel in verse" was a classic which had its place in Russian affections, but did it not lack every requirement of a successful "grand opera" — a chance for spectacle, for impressive scenery, costumes, declamation, exciting action? It was a simple tale of people such as were to be found in Russian fashionable circles early in the century — a tale of inner significance only — of stressful human emotions. But Tchaikovsky was truly alight with the subject, and not to be dissuaded. He asked for advice, but all that he really wanted was reassurance, and he could dispense even with that. His friends in 1877 probably looked upon this as a decided bit of independence on the part of a composer who, operatically speaking, was decidedly richer in endeavor than in solid achievement. He had made several attempts at the form with indifferent success.

But "Eugene Oniegin" drew Tchaikovsky on with an irresistible impulse. That impulse quite overrode all councils of caution, and as has been known to happen in such cases, ultimately proved to have been entirely right.

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taneously, did he fill his letters with repeated expressions of confidence), there could be no doubt of the result. The early productions of "Eugene Oniegin" were, as predicted, ineffectual. The first performance (in Moscow, January 23, 1881) was in some respects satisfactory, but the applause signified a polite esteem for the composer rather than a response to the inner beauty of the rather featureless and even-tenored score. There were several performances by the Amateur Society at the Hall of the Nobility in St. Petersburg, in the spring of 1883, which hardly attracted public notice. There was a more skillful — in many ways an excellent — production in the same city at the Imperial Opera, October 31, 1884, Napravnik conducting. This time "Eugene Oniegin" had a measure of success, but Cui could write in the press of its "wearisome monotony," and not be alone in his opinion. He concluded that it was "still-born, absolutely valueless and weak." But the ugly duckling grew quickly into a swan as with repeated performances the unobtrusive but inescapable qualities of the opera became apparent to the world. It soon became one of the most successful operas in the Russian theatres, and remained so, bringing its composer an abounding fame, and assuring him a gratifying income for the rest of his days. In this way were the promptings of his "inmost being" vindicated.

The Oniegin of Pushkin's poem is a social lion, handsome, world-weary, disillusioned. His friend Lensky, a young idealist, unwisely introduces him to his fiancée, Olga Larin, and Olga's sister Tatiana, an

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innocent and romantic young girl who lives in a world of books and dreams. She is infatuated with Oniegin, writes a letter which is a confession of love, and induces her nurse to take it to him. Oniegin meets Tatiana in her garden. He is quite incapable of understanding her delicacy of character and feeling. He thanks her coldly for the letter, tells her he is not the marrying sort, and with some priggish moralizing about the need for maidenly reserve, he leaves her mortified and crushed. Oniegin flirts with Olga at a ball, is challenged by her financé, Lensky. In the duel which follows, Lensky is killed. Years later Oniegin, remorseful for the harm he has done, unexpectedly encounters Tatiana once more, and is surprised to find that she has become a beautiful and fashionable woman of the world, married to a much older man who worships her. Now Oniegin is infatuated with the lady to whom he once condescended, and declares his love. Tatiana is moved to an admission that her old feelings are reawakened, but dishonorable thoughts are impossible to her. She leaves him precipitately and forever.

Tchaikovsky once tried to describe to Madame von Meck what the character of Tatiana meant to him. "Tatiana is not merely a provincial 'Miss,' who falls in love with a dandy from the capital. She is a young and virginal being, untouched as yet by the realities of life, a creature of pure feminine beauty, a dreamy nature, ever seeking some vague ideal, and striving passionately to grasp it. So long as she finds nothing that resembles an ideal, she remains unsatisfied but tranquil. It needs only the appearance of a man who — at least externally — stands out from the commonplace surroundings in which she lives,

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and at once she imagines her ideal has come, and in her passion becomes oblivious of self. Pushkin has portrayed the power of this virginal love with such genius that — even in my childhood — it touched me to the quick. If the fire of inspiration really burned within me when I composed the 'Letter Scene,' it was Pushkin who kindled it."

The text of Tatiana's letter is here quoted in the translation of Babette Deutsch (as published in the collected works of Pushkin, edited by Yarmolinsky). The preceding soliloquy added in the libretto is not in Pushkin's text:

(Tatiana remains for a long time lost in thought; then rises with emotion, wearing an expression of fixed resolve) "Though I should die for it, I've sworn to live first my heart's longing. The silent hopes of years are coming to life; I hear the voice of passion." (She goes to the writing table, writes, then pauses) "No, that will not do. How am I to begin?" (She writes, and stops to read what she has written) "I write to you without thought. Punish me if you will; I shall submit. But if you have a single spark of pity, then you will not abandon me. First I resolved to keep my secret and never give shape to the words!" (She lays the letter aside) "In my heart my love must lie unspoken! — No — it cannot be so! Come what will, I must confess!" (Writes)

I write you, and my act is serving
As my confession. Why say more?
I know of what I am deserving —
That you should scorn me, or ignore.
But for my wretched fate preserving
A drop of pity, you'll forbear
To give me over to despair.
I first resolved upon refraining
From speech: you never would have learned
The secret shame with which I burned,
If there had been a hope remaining
That I should see you once a week
Or less, that I should hear you speak,
And answer with the barest greeting,
But have one thing, when you were gone,
One thing alone to think upon
For days, until another meeting.
But you're unsociable, they say,
The country, and its dulness, bore you;
We . . . we don't shine in any way,
But have a warm, frank welcome for you.

Why did you come to visit us?
Here in this village unfrequented,
Not knowing you, I would not thus
Have learned how hearts can be tormented.
I might (who knows?) have grown contented,
My girlish dreams forever stilled,
And found a partner in another,
And been a faithful wife and mother,
And loved the duties well fulfilled.

Another! . . . No, I could have given
My heart to one, and one alone!
It was decreed . . . the will of Heaven
Ordains it so: I am your own.
All my past life has had one meaning —
That I should meet you. God on High
Has sent you, and I shall be leaning
On your protection till I die . . .

You came in dreams: I feared to waken,
I loved your image even then;
I trembled at your glance, and when
You spoke, my very soul was shaken.
Only a dream? It could not be!
The moment that I saw you coming,
I burned, my pulses started drumming,
And my heart whispered: it is he!
Yes, deep within I had the feeling,
When at my tasks of charity,
Or when, the world about me reeling,
I looked for peace in prayer, kneeling,
That silently you spoke to me.
Just now, did I not see you flitting
Through the dim room where I am sitting,
To stand, dear vision, by my bed?
Was it not you who gently gave me
A word to solace and to save me:
The hope on which my heart is fed?
Are you a guardian angel to me?
Or but a tempter to undo me?
Dispel my doubts! My mind's awhirl;
Perhaps this is a mad delusion,
The folly of a simple girl:
Fate plans a different conclusion . . .
So be it! Now my destiny
Lies in your hands, for you to fashion;
Forgive the tears you wring from me,
I throw myself on your compassion . . .
Imagine: here I am alone,
With none to understand or cherish
My restless thoughts, and I must perish,
Stifled, in solitude, unknown.
I wait: when once your look has spoken,
The heart once more with hope will glow,
Or a deserved reproach will show
The painful dream forever broken!

Reread I cannot . . . I must end . . .
The fear, the shame, are past endurance . . .
Upon your honor I depend,
And lean upon it with assurance . . .

MUSICAL PICTURES: SUITE FOR ORCHESTRA, FROM "THE FAIRY TALE OF TSAR SALTAN," *Op.* 57

By NICHOLAS ANDREIEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

PUSHKIN turned with increasing interest in the course of his brief career to simple folk fairy tales as poetic subjects. "In them," according to the new biography of the poet by Ernest J. Simmons, "he is entirely the creator. The story ["Tsar Saltan"] is borrowed, as Shakespeare might borrow the plot of a play, but the finished product becomes an original work of beauty. Pushkin had learned to move easily and surely in this world of complete fantasy. The artlessness of the folk is never subordinated to the sophisticated rules of art. Meaning, or understanding, or logic, is not allowed to obtrude upon the natural laws of folk tale narration. The story moves on, as it were, by its own volition. And Pushkin's recognition of this inherent artlessness and his complete acceptance of it serve to make these folk tales his most perfect creations."

Rimsky-Korsakov was fascinated by Pushkin's verses in the folk

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tale style. The fantastic prologue to Pushkin's "Russlan and Ludmilla" became the subject of his early "Fairy Tales," and in the latter part of his career Vladimir Bielsky expanded both the "Tsar Saltan" and "The Golden Cock" to the proportions of a libretto for Rimsky-Korsakov's purposes in composing an opera on each of the two fairy tales.*

Rimsky-Korsakov composed "Tsar Saltan" with enthusiasm. "With the coming of spring [1899], V. I. Bielsky began to write his splendid libretto, making use of Pushkin as much as was possible, and artistically, as well as skillfully, imitating his style. He would hand me the scenes, one by one, as they were finished, and I set to work on the opera. . . .The libretto came to me piecemeal continuously from Bielsky." The composer goes on to explain that in his vocal writing he carefully adapted to musical form the characteristic reiterated

*"The Fairy Tale of Tsar Saltan, his Son the Renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, was begun by him in 1899 and completed January 31, 1900. The opera was produced at a private performance in Moscow in 1900. A suite of "musical pictures" was performed at St. Petersburg at a concert of the Imperial Russian Musical Society shortly afterwards. The first movement and finale of the suite were performed by the Boston Symphony Orchestra, April 20, 1923. The "Flight of the Bumble Bee," a scherzo from the second act which was not published with the suite, was performed at these concerts October 24, 1924. The full suite with the "Flight of the Bumble Bee" included was performed December 22, 1932, February 19, 1937.

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BACH.....Prelude and Fugue in E-flat for Organ
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BERG Concerto for Violin and Orchestra

STRAUSS.....“Also Sprach Zarathustra,” Tone Poem, *Op.* 30
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dialogue of the two wicked sisters, and the queen Barbarika, the symmetry investing the piece with an intentionally fairy tale character. Instrumentally speaking, he made a fairly elaborate use of the system of leit-motives in this opera. He also explains how "out of the rather longish orchestral preludes to Acts I, II, and IV, I resolved to put together a suite under the title 'Little Pictures to the Fairy Tale of Tsar Saltan.' "

The suite is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and double bassoon, four horns, three trumpets, three trombones and bass tuba, timpani, side drum, bass drum, cymbals, triangle, small bells, xylophone, celesta, harp and strings. Each movement quotes lines from Pushkin's poem, and is opened with a trumpet fanfare.

The story tells of the handsome and fabulous Tsar Saltan who, going about his kingdom incognito, overhears three sisters discussing what each would do for the Tsar were she to be his bride. The first would bake him fine bread, the second would weave him fine linen, the third and youngest would bear him a beautiful heir to the throne. The Tsar at once chose the youngest, but made the mistake of allowing the envious and disappointed sisters to dwell in his palace. The Tsaritsa bore him a beautiful son during his absence at the wars, but the two sisters, together with the plotting Barbarika, sent the king a false message to the effect that the heir was indeed no human child, but a monstrous creature in whom nature had no match. The Tsar refused to believe this message, and sent word that he was returning to see for himself, but again the plotters changed his message to a sentence that the mother and child should be inclosed in a barrel and cast upon the sea. For days the two were at the mercy of the waves, until the cask was stranded upon a strange shore, the island of Buyan. The boy grew daily in beauty and strength, and came to be called Prince Gvidon. He saved the life of a swan, which, in gratitude, by its magic powers, endowed the island with three wonders. The first was a squirrel which whistled folk songs while nibbling nuts with golden shells, and extracting kernels of pure emerald. The second was a tempestuous sea which flooded the shore, bearing on its tide thirty-three warriors fully armed. The third was a princess as brilliant as the sun, whose tresses were illumined with moonbeams, and upon whose forehead burned a star. The Prince Gvidon, longing for his father, the Tsar, and wishing to entice him to the island, was transformed by the swan's power into a bumble-bee, and made his way to the Tsar's domain. When his mother's rivals, the baker, the weaver, and the Queen tried to distract the Tsar's attention by tales of these wonders elsewhere, the transformed prince flew into the face of the teller and spoiled their story. When the Queen attempted to describe the wondrous princess, Gvidon, as a bumble-bee, flew angrily at her.

"Round he twirls, and drones, and flounces,
Straight upon her nose he pounces,

And that nose the hero stings;
Up a mighty blister springs.
Then once more alarm is sounded:
'Help — in Heaven's name — confound it! —
Catch him, catch him!' now they yell,
'Squash him, squash him, squash him well!
Now we have him — stay, be still there!'
But the humble clears the sill there;
To his heritage he flees,
Calmly flitting overseas."

The Tsar at length sailed to the island of Buyan, and greeted his fair son and the princess, his bride, who was no other than the swan in transformed shape. The poem ends after the Russian custom of fairy tellers —

"I drank beer, drank mead; and yet
Hardly were my whiskers wet."*

*Translation by Oliver Elton ("Verse from Pushkin and Others").



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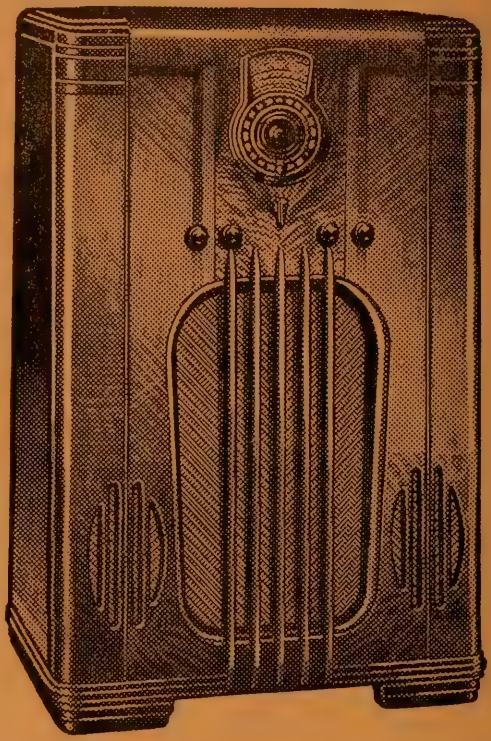
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Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *April* 20

with historical and descriptive notes by

JOHN N. BURK

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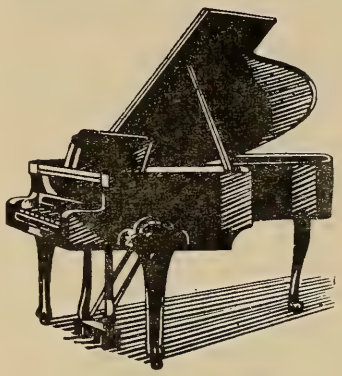
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Programme

MENDELSSOHN.....Symphony in A major, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

SIBELIUS......"The Swan of Tuonela," Legend from the "Kalevala," *Op.* 22, No. 3

(English Horn Solo: LOUIS SPEYER)

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

AN EXHIBITION of original drawings by Gerome Brush of members of the Boston Symphony Orchestra will be held at Faunce House Art Gallery, April 27 to May 15, from 11 A.M. to 6 P.M., under the auspices of Brown University and the Providence Friends of the Boston Symphony Orchestra.

SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

FEW would claim the "Italian" Symphony to be in any way a national document, or a true piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. Certain it is that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his companion, Hildebrandt, took part. During the measures of the saltarello, Mendelssohn called out to his friend: "Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon." And when, after-

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wards, Mendelssohn played over the symphony to Hildebrandt, he said: "Now listen! that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?" *

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his voluminous letters home and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail, in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in

* This anecdote, taken from the Reminiscences of Elise Polko, may be accepted as a bit of not unplausible biographical "reconstruction."



which the intense sky, the sea "like a meadow or pure ether as you gazed at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in at his window, "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian"

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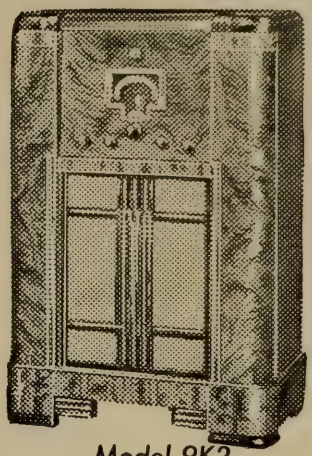
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was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and first performed by the Philharmonic Society in London, May 13, 1833.

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"THE SWAN OF TUONELA," Legend from the *"KALEVALA,"* *Op.* 22, No. 3

By Jean Sibelius

Born December 8, 1865, at Tavastehus, Finland

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911. There were subsequent performances October 24, 1914, December 28, 1917, February 25, 1927, March 19, 1937.

The piece is scored for oboe, English horn, bass clarinet, two bassoons, four horns, three trombones, timpani, bass drum, harp and strings.

Sibelius began his series of works based upon the folklore of the *"Kalevala"* with *"Kullervo"* in 1892. *"En Saga"* of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the *"Kalevala."*

The music grew from the composer's plan for an opera on a *"Kalevala"* subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author

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J. H. Erkko. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," "The Swan of Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year. In 1900 the last two ("The Swan of Tuonela" and "The Return of Lemminkainen") were again revised, and these only have been published.*

The following inscription appears upon the score of "The Swan of Tuonela":

"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name for the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the *"Kalevala"* has its source, sets impossible labors upon Lemminkainen.

* "Something should be done about this," writes Cecil Gray.

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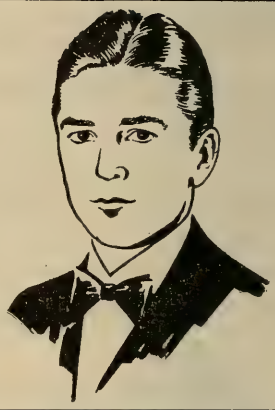
"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it—"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These para-



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graphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon

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his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the com-

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forting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music – the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair ex-

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panse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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BEETHOVEN	Overture to Collin's Tragedy, "Coriolanus," *Op.* 62	IV March 2
	Symphony No. 4 in B-flat major, *Op.* 60	IV March 2
BRAHMS	Symphony No. 3 in F major, *Op.* 90	III January 26
KALINNIKOV	Symphony No. 1 in G minor	II November 24
LIADOV	"From the Apocalypse," *Op.* 66	III January 26
LISZT	A Faust Symphony in Three Character Pictures (after Goethe)	
	THE HARVARD GLEE CLUB (G. WALLACE WOODWORTH, *Conductor*) *Tenor Solo:* RULON Y. ROBISON	I October 27
MENDELSSOHN	Symphony in A major, "Italian," *Op.* 90	V April 20
MOZART	Symphony in A major (Koechel No. 201)	I October 27
	Concerto for Violin in D major (Koechel No. 218) (Soloist: ALBERT SPALDING)	II November 24
RIMSKY-KORSAKOV	Suite from the Opera, "The Fairy Tale of Tsar Saltan" (After Pushkin)	IV March 2
SIBELIUS	"The Swan of Tuonela," Legend from the "Kalevala," *Op.* 22, No. 3 (English Horn Solo: LOUIS SPEYER)	V April 20
TCHAIKOVSKY	Letter Scene from "Eugene Oniegin," Lyrical Scenes (After Pushkin) (Soloist: OLGA AVERINO)	IV March 2
	Symphony No. 4 in F minor, *Op.* 36	V April 20
WAGNER	Prelude to "Lohengrin"	III January 26
	"Forest Murmurs" from "Siegfried" (Act II)	III January 26
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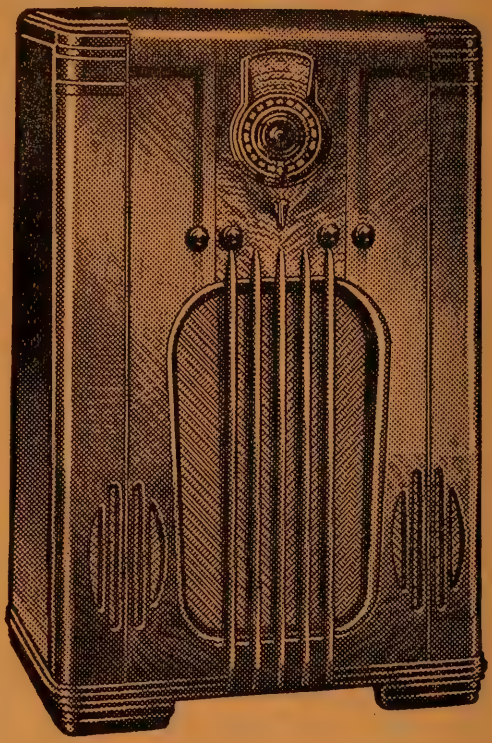
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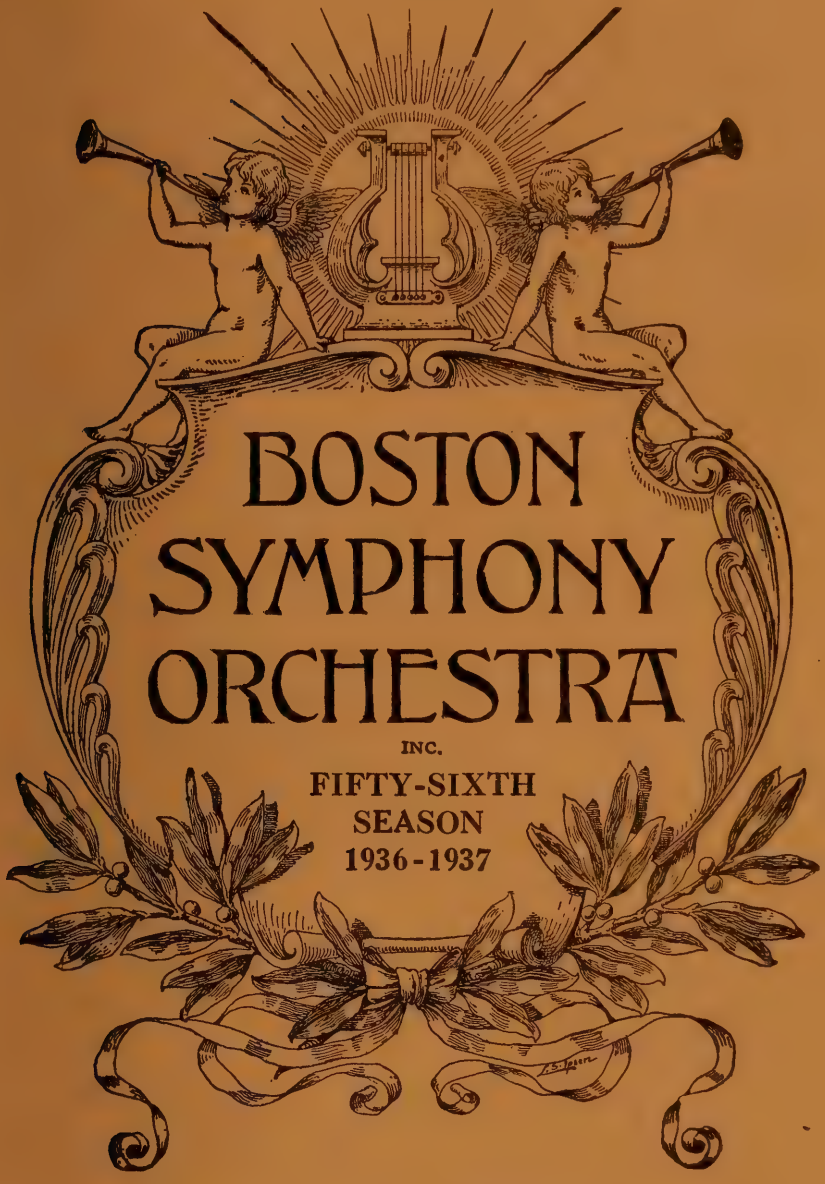
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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin

TUESDAY EVENING, *November* 10

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, NOVEMBER 10

Programme

MOZART.....Symphony in A major No. 29 (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

FAURÉ.....“Elégie” for Violoncello and Orchestra

STRAUSS.....“Don Juan,” Tone Poem (after Lenau), *Op.* 20

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso: quasi andantino
IV. Allegro con spirito

SOLOIST

JEAN BEDETTI

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

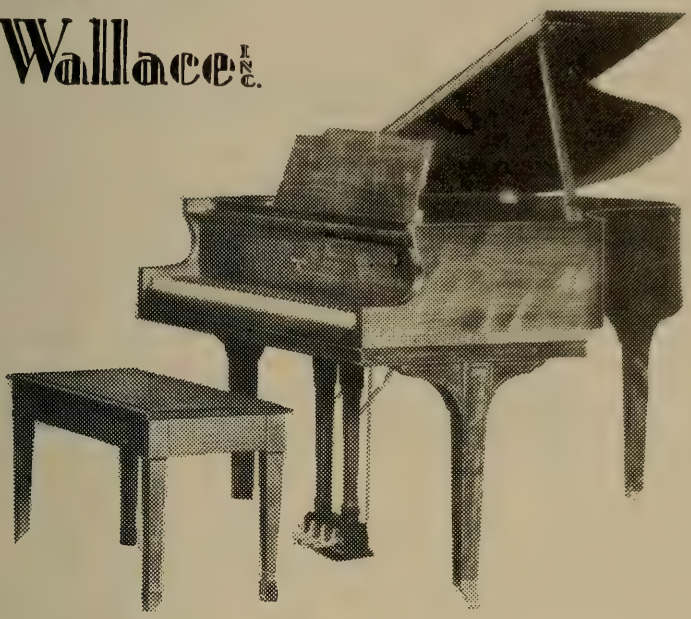
Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

T. de Wyzewa and G. de Saint-Foix have made just such a recon-

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

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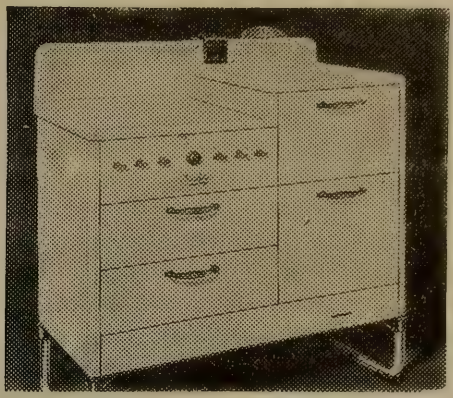
struction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity – a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is scored for the usual string choir, with only two oboes and two horns in addition, and these hardly used except for doubling voices or strengthening chords. Yet countless felicitous touches give the symphony its freshness and charm. Otto Jahn has called it: "Full from beginning to end of cheerful humor and tender grace, and may serve as an example of the way in which a work of art of perfect mechanism and delicate shading may be produced from the simplest materials."

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

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ÉLÉGIE FOR VIOLONCELLO AND ORCHESTRA

By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, on May 13, 1845; died at Passy, on November 4, 1924

FAURÉ'S "Élégie for Violoncello" was published in its original form with piano accompaniment in 1883. The composer later prepared the orchestral version of the piano part.

Fauré is remembered in Paris as the composer of operas, orchestral and chamber music, together with a number of songs of matchless beauty and distinction. In his earlier years, he was known as organist at one after another of the churches of Paris — St. Honoré d'Eylau, St. Sulpice, the Madeleine. Saint-Saëns was his master in pianoforte, and when he became director of the *Conservatoire* in 1905, a post which he held until 1920, many of France's younger generation learning their art benefited by this musician of fine discernment. He was the master of Maurice Ravel, Florent Schmitt, Louis Aubert, Nadia Boulanger, Roger Ducasse, Enesco, Grovlez, and Raoul Laparra.

Just before the death of Fauré, Aaron Copland* wrote: "The world at large has particular need of Gabriel Fauré today; need of his calm, his naturalness, his restraint, his optimism; need, above all, of the musician and his great art.

'Là, où tout n'est qu'ordre et beauté,
Luxe, calme, et volupté.'"

* "Gabriel Fauré: The Neglected Master," the *Musical Quarterly*, October, 1924.

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FOR THE BALANCE OF NOVEMBER

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Friday	Afternoon	Nov. 13 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 14 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Nov. 17 at 8.15	Bushnell Memorial Hall	Hartford
Wednesday	Evening	Nov. 18 at 8.30	Woolsey Hall	New Haven
Thursday	Evening	Nov. 19 at 8.45	Carnegie Hall	New York
Friday	Evening	Nov. 20 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Nov. 21 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Nov. 24 at 8.15	Metropolitan Theatre	Providence
Thursday	Evening	Nov. 26 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 27 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 28 at 8.15	Symphony Hall	Boston
Monday	Evening	Nov. 30 at 8.15	Symphony Hall	Boston

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* The schedule for the Symphony Orchestra in 1936–37 includes 107 concerts; 60 outside Boston.

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Chairman, Friends of the Boston Symphony Orchestra

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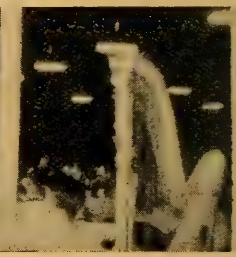
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Mr. OLIN DOWNES of the *New York Times*
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It is generally recognized that there is no Orchestra in the world superior to the Boston Symphony Orchestra. That is something for the Friends of the Orchestra to be proud of, for their generosity has made it possible. This year again presents the opportunity to share in this great success, to create a sense of security for the Orchestra.

Yet the coming year will show an operating deficit, for even with full attendance at the Concerts and revenue from radio and other sources, receipts cannot cover expenses. The Friends of the Orchestra are called upon to supply $90,000 as a contribution to the cost of running the Orchestra this year.

The list of the Friends of the Boston Symphony Orchestra now includes some 1810 members. This membership* is not restricted to Boston only, but may be classified as follows:

"DON JUAN," Tone Poem (after Nicolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *"Aus Italien,"* and a "Tone Poem" — "Macbeth." He had ready for his Weimar audience at the second concert of the season (November 11) a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition.

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, even finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

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SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.*

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony had come to pass, the

* A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

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composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was

* She had teasingly upbraided him for spelling "symphony" with an "f."

completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new symphony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorff in 1878, it was called "the most brilliant event of the festival," and when the composer conducted it at his native Hamburg in the same year, "the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.' " At each of these performances, in pursuance of an old custom, the third movement was "encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found

plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.



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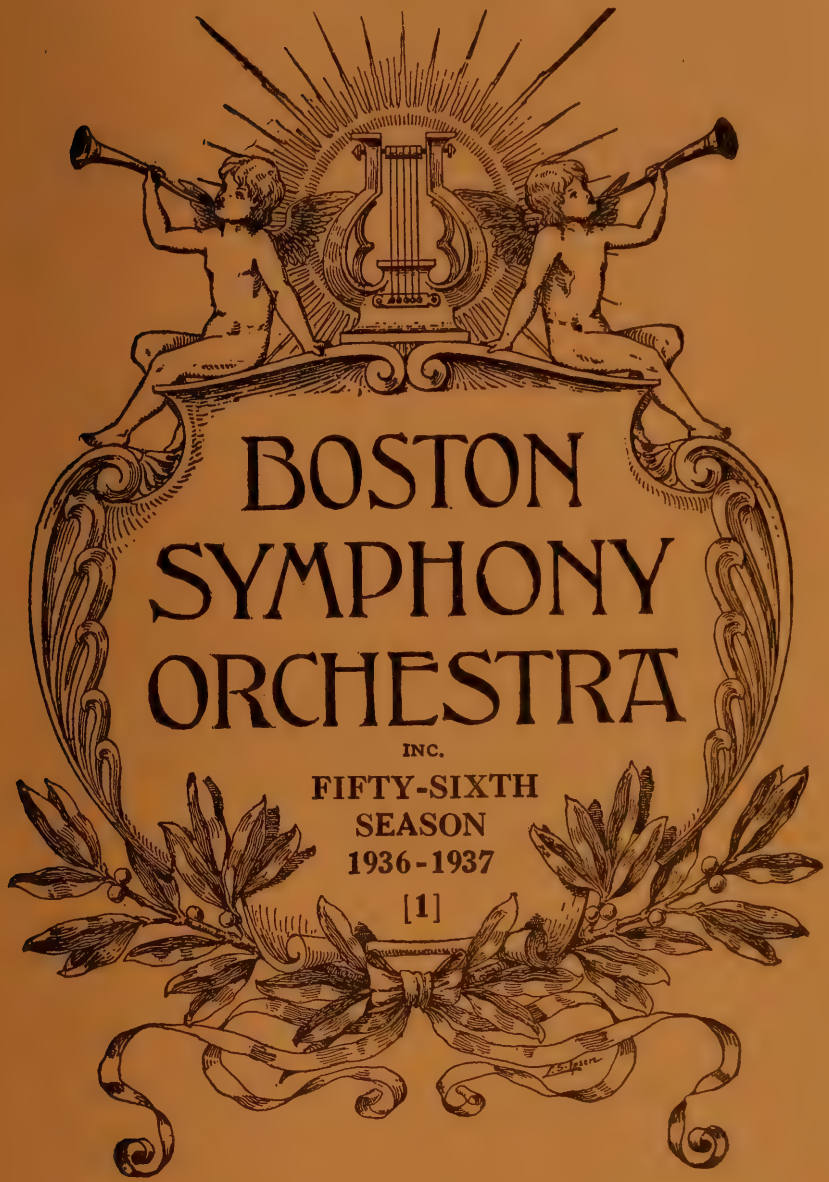
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Concert Bulletin of the First Concert

TUESDAY EVENING, *November* 17, *at* 8:15

with historical and descriptive notes

By JOHN N. BURK

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I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

STRAVINSKY.....Divertimento from "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series) *

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts before the present season).

Divertimento from *"Le Baiser de la Fée"* ("The Fairy's Kiss"),

Allegorical Ballet in Four Scenes

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the Opéra in Paris, on November 27, and repeated on December 4. The ballet was mounted at the Théâtre de la Monnaie in Brussels, and at Monte Carlo; also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed. The composer has made an orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing. The suite was performed under his direction in November, 1928, by the then newly formed

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New gowns are always arriving — each an important fashion trend — to help make the coming festive days more exciting.

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Edward Hurwitch

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Orchestre Symphonique de Paris at the Théâtre des Champs Élysées. On his last visit to America he conducted the suite, leading the Boston Symphony Orchestra in a concert in Sanders Theatre, Cambridge, on March 14, 1935. He had previously conducted this music at a concert of the Chicago Symphony Orchestra, in Chicago, on January 17 and 18 of that year.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter [Pierre] Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss – a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag*, Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost."

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn

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Mr. OLIN DOWNES of the *New York Tim*

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"In general it may be said that they were o







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It is generally recognized that there is no Orchestra in the world superior to the Boston Symphony Orchestra. That is something for the Friends of the Orchestra to be proud of, for their generosity has made it possible. This year again presents the opportunity to share in this great success, to create a sense of security for the Orchestra.

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wholly apart from any others the writer has heard at Summer concerts in America. This was due to three things: to the presence of one of the two or three most distinguished conductors in the world, who gave of his very best; to the qualities of a celebrated symphony orchestra of the same rank, appearing as a unit for the first time outside its concert series of the Winter season; and to the determination on the part of all concerned to spare no pains in preparing the kind of performances which usually are reserved for the climaxes of the Winter season."

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* The schedule for the Symphony Orchestra in 1936–37 includes 107 concerts; 60 outside Boston.

Very sincerely yours,

(s) EDWARD A. TAFT

Chairman, Friends of the Boston Symphony Orchestra

DECEMBER 3 • *annual meeting of the friends*

upon, of most importance are the Humoresque for piano – used in the spendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha,'* and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

Stravinsky speaks of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie,* published last year.

"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchaikovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal kiss and closes him in her embrace to possess him forever in supreme felicity." *

The Suite is scored for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp and strings.

* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

" 'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!' "

SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN'S Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

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The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah,

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "Barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

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SECOND CONCERT

Wednesday Evening, January 6

at 8:15 o'clock

perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. "It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the 'Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded

for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicciardi was the immortal beloved, partly on the grounds that one to whom Beethoven could find it in his heart to dedicate so "insipid" a piece as the F-sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven

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once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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CONCERT SCHEDULE

FOR THE BALANCE OF NOVEMBER AND DECEMBER

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Wednesday	Evening	Nov. 18 at 8.30	Woolsey Hall	New Haven
Thursday	Evening	Nov. 19 at 8.45	Carnegie Hall	New York
Friday	Evening	Nov. 20 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Nov. 21 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Nov. 24 at 8.15	Metropolitan Theatre	Providence
Thursday	Evening	Nov. 26 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 27 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 28 at 8.15	Symphony Hall	Boston
Monday	Evening	Nov. 30 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 4 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 5 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 7 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 8 at 8.15	Elmwood Music Hall	Buffalo
Wednesday	Evening	Dec. 9 at 8.30	Masonic Temple	Detroit
Thursday	Evening	Dec. 10 at 8.15	Hill Auditorium	Ann Arbor
Friday	Evening	Dec. 11 at 8.30	Museum of Art	Toledo
Saturday	Evening	Dec. 12 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 13 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 19 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 22 at 3.00	Symphony Hall	Boston
Thursday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston

Christmas

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Each year at this time we are asked, with increasing frequency, in the weeks preceding Christmas, to prepare designs and estimates for remounting of gems which must be ready as Christmas gifts. This is work in which we specialize, and some of the most beautiful jewelry that has ever left our shop has been made up in this way — but it does take a little time. To allow, therefore, for the most careful filling of such orders, we suggest that they be placed at the earliest convenient moment.

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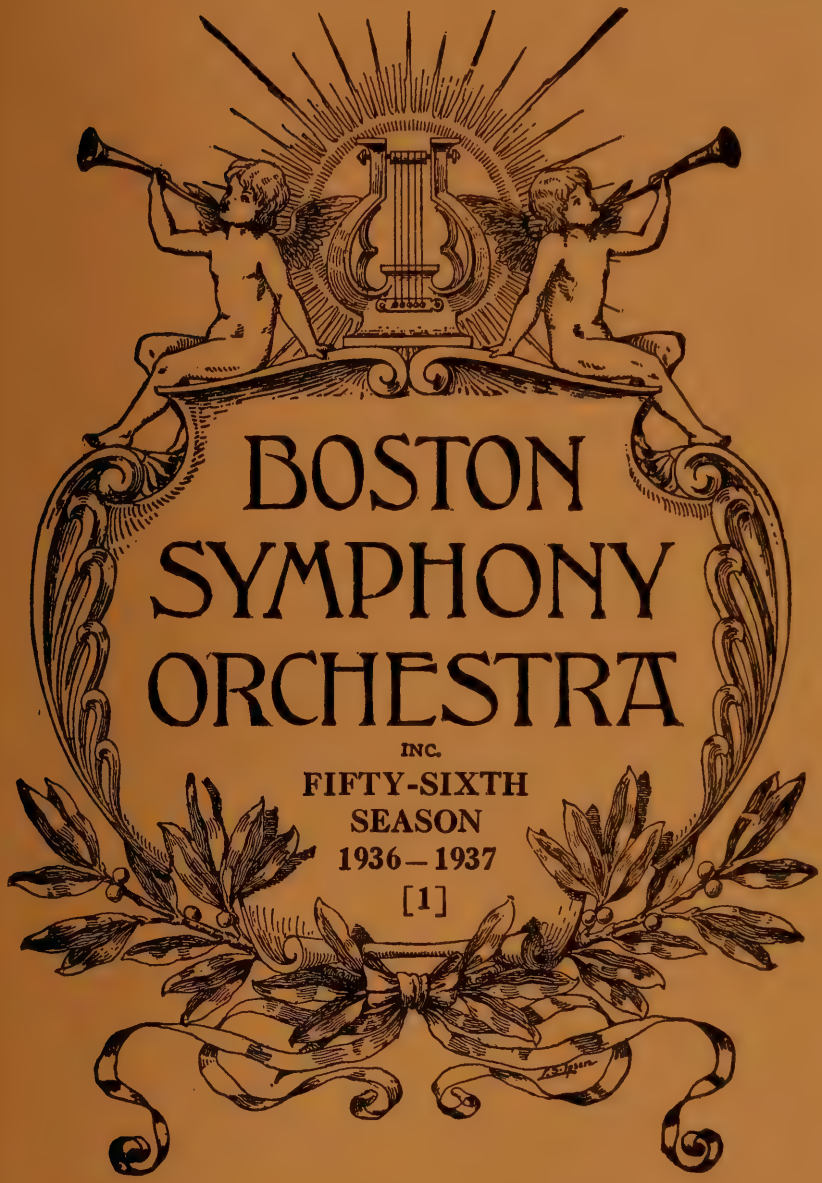
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FIFTY-SIXTH SEASON 1936—1937

[1]

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Boston Symphony Orchestra

[Fifty-sixth Season, 1936-1937]

SERGE KOUSSEVITZKY, *Conductor*

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SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
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ZUNG, M.
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BEALE, M.
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BRYANT, M.
MURRAY, J.
STONESTREET, L.
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MESSINA, S.
SEINIGER, S.

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ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

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ZIGHERA, A.
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BARTH, C.
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LUDWIG, O.
FRANKEL, I.
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DUFRESNE, G.
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BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
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POLATSCHEK, V.
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Eb Clarinet

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VALKENIER, B.
LANNOYE, M.
LORBEER, H.

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LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

Trombones

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HANSOTTE, L.
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ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
POLSTER, M.

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STERNBURG, S.
WHITE, L.
ARCIERI, E.

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SNOW, A.

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Celesta

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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November* 18

with historical and descriptive notes

By JOHN N. BURK

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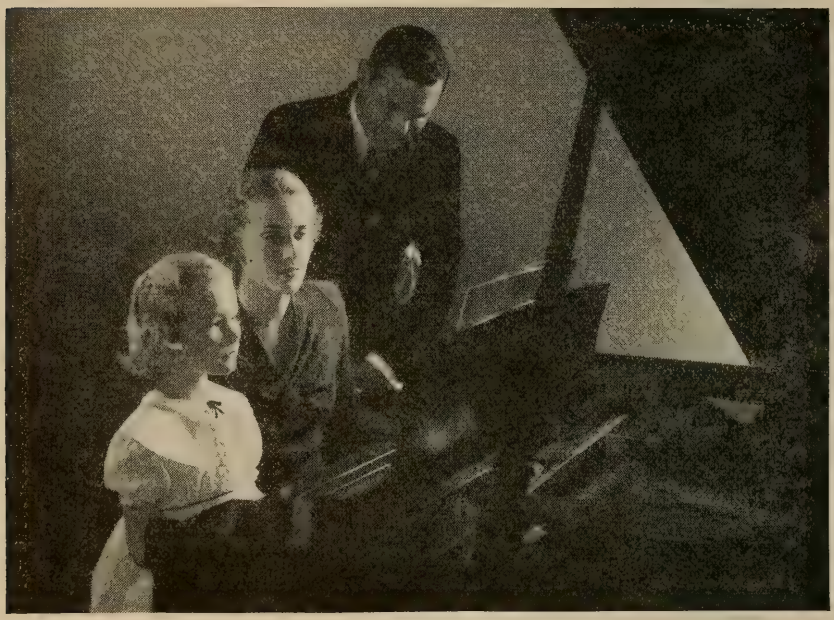
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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

WEDNESDAY EVENING, NOVEMBER 18, *at* 8:30

Programme

HAYDN.....Symphony in B-flat No. 102
(the Ninth of the London series)

I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

DEBUSSY.....“La Mer,” Three Orchestral Sketches

I. De l’aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

SYMPHONY IN B-FLAT MAJOR, NO. 102
(No. 9 of the London Series) *

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:

"The minuets, far different from Mozart's courtly dance-measures,

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts before the present season).

have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside. The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single-hearted for regret; it has learned the lesson of life and will question its fate no further."

~

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the

symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.*

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

* Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."

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"THE SEA" (Three Orchestral Sketches)*

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918 †

When in 1903–05 Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft‡ of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the sea-shore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence

* *"La Mer"* was first performed at these concerts March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

† Mr. Nicolas Slonimsky, whose passion for accuracy is the good fortune of musical records in general, sends the following correction in the date of Debussy's death: "The S. V. P. Information Bureau of Paris notifies me, in reply to my inquiries, that Debussy died on the 25th, not 26th, of March, 1918. You can also read in Lepine's insipid, but reliable, biography: 'On March 25, 1918, those who bought their evening paper to read the 3 P.M. communiqué, found mingled with war news, the following brief insertion: "Claude Debussy, the composer passed away tonight (cette nuit) at ten o'clock."' All dictionaries, Grove, Hull, Riemann, Moser, Baker and the Encyclopedia Britannica, are manifestly wrong in giving March 26 as the date of Debussy's death."

‡ This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.







Events in the

The BI

Upon a pine-clustered hill in Stockbridge th
hailed the performances of the Boston Symphon
15, and 16). It was an enormous audience wh
marquee tent to the outside benches, to the cl
Emerson Estate. Motors packed the grounds
license plates of almost every State. At the cc
a mighty demonstration took place — the orches
minutes while the audience clapped, cheered an

Mr. OLIN DOWNES of the *New York Tim*
". . . The public response to these concerts w
"In general it may be said that they were o







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wholly apart from any others the writer has heard at Summer concerts in America. This was due to three things: to the presence of one of the two or three most distinguished conductors in the world, who gave of his very best; to the qualities of a celebrated symphony orchestra of the same rank, appearing as a unit for the first time outside its concert series of the Winter season; and to the determination on the part of all concerned to spare no pains in preparing the kind of performances which usually are reserved for the climaxes of the Winter season."

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* The schedule for the Symphony Orchestra in 1936–37 includes 107 concerts; 60 outside Boston.

Very sincerely yours,

(s) EDWARD A. TAFT

Chairman, Friends of the Boston Symphony Orchestra

DECEMBER 3 • *annual meeting of the friends*

he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

When first heard (at the Concerts Lamoureux, October 15, 1905), *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it has

induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought

and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

Wednesday Evening, March 10

1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works — partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. ,Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds — "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924.* Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic — let us call it God — that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation (wood winds in twos, three trumpets, three trombones, timpani and strings suffice). The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without

*The Fifth Symphony, in its final form, was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and there were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, and October 16, 1936.

saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveneess erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instru-

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficient integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movement The composer's intentions are subsequently revealed in his letter (quoted on page 14), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

ments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."



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FOR THE BALANCE OF NOVEMBER AND DECEMBER

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Thursday	Evening	Nov. 19 at 8.45	Carnegie Hall	New York
Friday	Evening	Nov. 20 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Nov. 21 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Nov. 24 at 8.15	Metropolitan Theatre	Providence
Thursday	Evening	Nov. 26 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 27 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 28 at 8.15	Symphony Hall	Boston
Monday	Evening	Nov. 30 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 4 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 5 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 7 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 8 at 8.15	Elmwood Music Hall	Buffalo
Wednesday	Evening	Dec. 9 at 8.30	Masonic Temple	Detroit
Thursday	Evening	Dec. 10 at 8.15	Hill Auditorium	Ann Arbor
Friday	Evening	Dec. 11 at 8.30	Museum of Art	Toledo
Saturday	Evening	Dec. 12 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 13 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 19 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 22 at 3.00	Symphony Hall	Boston
Thursday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston



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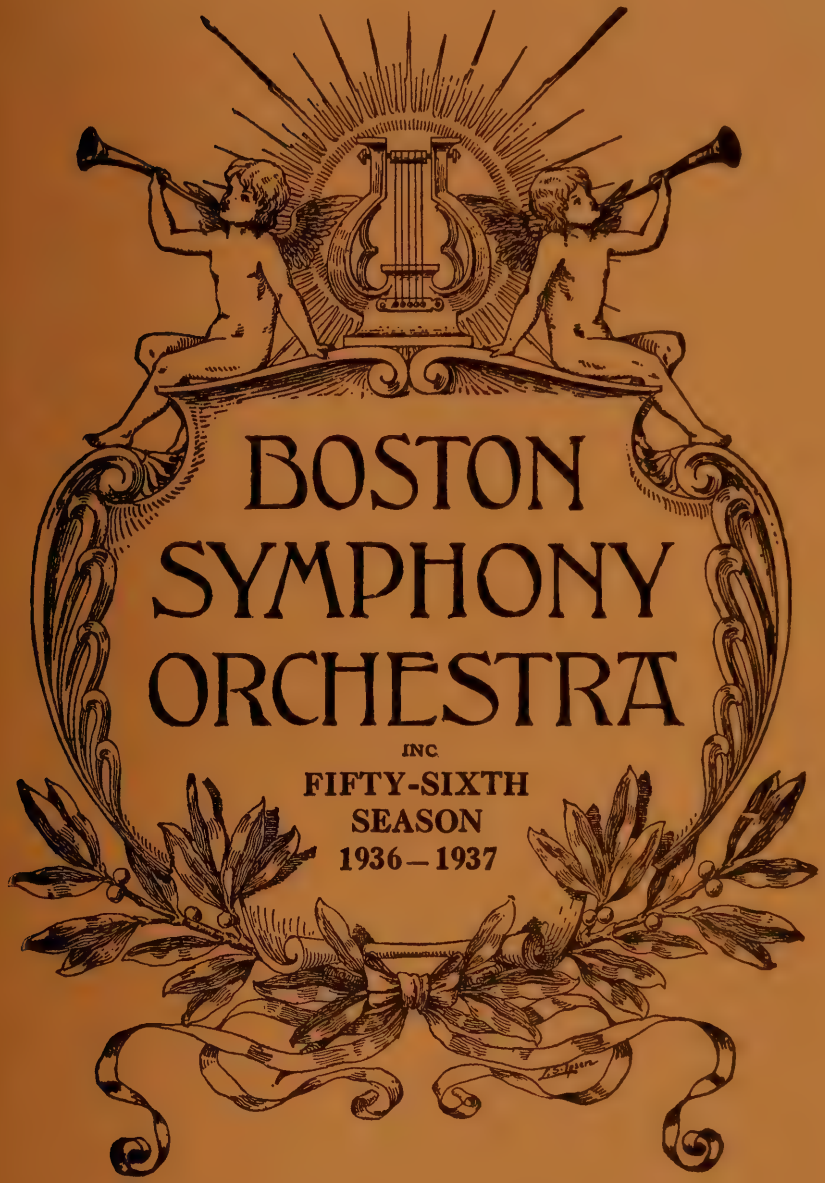
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FIFTY-SIXTH SEASON

1936—1937

Monday Evening, December 7

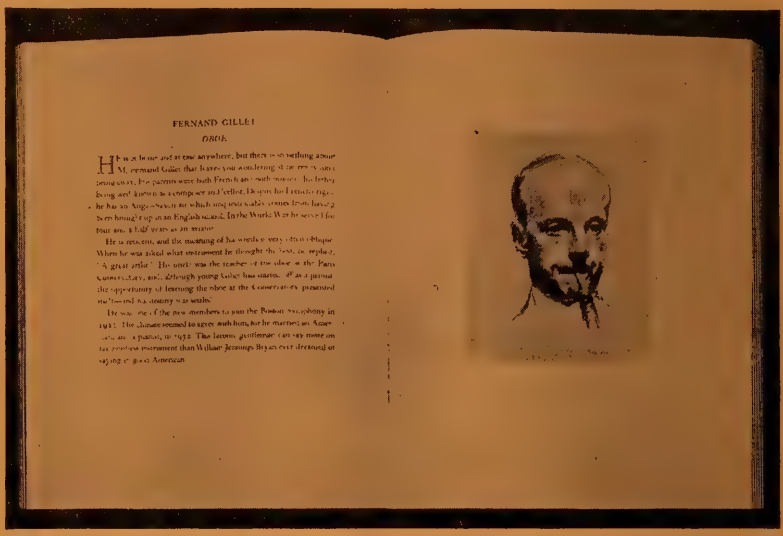
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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

MONDAY EVENING, *December* 7

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

[Fifty-sixth Season, 1936-1937]

SERGE KOUSSEVITZKY, *Conductor*

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THEODOROWICZ, J.

HANSEN, E. — MARIOTTI, V. — FEDOROVSKY, P. — TAPLEY, R.
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GERHARDT, S. — HUMPHREY, G.

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ZIMBLER, J.

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BLADET, G.
AMERENA, P.

Oboes

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DEVERGIE, J.
STANISLAUS, H.

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VALERIO, M.
MAZZEO, R.
Eb Clarinet

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

FREIBERG, G.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

VALKENIER, W.
VALKENIER, B.
LANNOYE, M.
LORBEER, H.

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LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

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HANSOTTE, L.
LILLEBACK, W.
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Tuba

ADAM, E.

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Celesta

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, DECEMBER 7

Programme

HAYDN Symphony in B-flat No. 102
(the Ninth of the London series)

I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

DEBUSSY "La Mer," Three Orchestral Sketches

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio: Allegro non troppo, ma con brio

SYMPHONY IN B-FLAT MAJOR, NO. 102

(No. 9 of the London Series) *

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

THIS symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 — he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Sym-

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts before the present season).

phony both in the richer orchestration and in the freer uses of episode and incident:

"The minuets, far different from Mozart's courtly dance-measures, have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside. The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single-hearted for regret; it has learned the lesson of life and will question its fate no further."

~

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the

symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.*

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

Haydn's sojourn in London was a mellow episode of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by Pohl in his *"Haydn und Mozart in London,"* with the commentary of Haydn himself, found in his diary and surviving letters.

England which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional Concerts" were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his

* Mrs. Schroeter, whom Pohl refers to as Haydn's *"Herzensfreundin,"* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."

Prince and the security of his post at Esterhaz for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth with the Anglo-Prussian stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very

weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit. His shrewish wife in Vienna, his "Xantippe," wrote asking for money to buy a house which had taken her fancy, and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself, and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave lessons in counterpoint to the unmanageable Beethoven. In January, 1794, answering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series

at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestras at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom the adagio of this symphony, used in a trio, was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: *"Requiescat in pace!* — J. Haydn."



"THE SEA" (Three Orchestral Sketches)*

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918 †

When in 1903–05 Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Après-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft‡ of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the sea-shore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence

* *"La Mer"* was first performed at these concerts March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

† Mr. Nicolas Slonimsky, whose passion for accuracy is the good fortune of musical records in general, sends the following correction in the date of Debussy's death: "The S. V. P. Information Bureau of Paris notifies me, in reply to my inquiries, that Debussy died on the 25th, not 26th, of March, 1918. You can also read in Lepine's insipid, but reliable, biography: 'On March 25, 1918, those who bought their evening paper to read the 3 P.M. communiqué, found mingled with war news, the following brief insertion: "Claude Debussy, the composer passed away tonight (cette nuit) at ten o'clock."' All dictionaries, Grove, Hull, Riemann, Moser, Baker and the Encyclopedia Britannica, are manifestly wrong in giving March 26 as the date of Debussy's death."

‡ This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

When first heard (at the Concerts Lamoureux, October 15, 1905), *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as

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authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that

*British Broadcasting Corporation Orchestra programme notes.

from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

It is possible to imagine how the skeptics at a performance would have been irritated by the pointed applause of the Brahms clique, the domineering air of the openly-partisan conductor, and would have been only too ready to find the music "harsh," "abrupt," or "muddy." Any composer would be suspect who must rely upon such a pompous bag of wind as Edward Hanslick for his official critical spokesman in Vienna, and this defender of the faith often obscured the issue by grudging his praise of a new work.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms,

CONCERT SCHEDULE

FOR THE BALANCE OF DECEMBER

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Tuesday	Evening	Dec. 8 at 8.15	Elmwood Music Hall	Buffalo
Wednesday	Evening	Dec. 9 at 8.30	Masonic Temple	Detroit
Thursday	Evening	Dec. 10 at 8.15	Hill Auditorium	Ann Arbor
Friday	Evening	Dec. 11 at 8.30	Museum of Art	Toledo
Saturday	Evening	Dec. 12 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 13 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 19 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 22 at 3.00	Symphony Hall	Boston
Thursday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston

performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Controversy has fastened upon certain portions of the symphony, and continued with more persistence than general enlightenment. In answer to those early critics who found the opening pages too meaty, too concentrated and close-worked for their taste, John Fuller-Maitland, in his book of 1911, draws a plausible comparison with Robert Browning: "The case is almost a parallel to certain poems of Browning; the thoughts are so weighty, the reasoning, as it may be called, so close, that the ordinary means of expression are inadequate to convey the whole of what is in the creator's mind, and a feeling of strain is undoubtedly caused at certain moments. But to try to rescore such a movement as this with the sacrifice of none of its meaning, is as hopeless a task as to rewrite *Sordello* in sentences that a child should understand."



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Daphnis et Chloe — Suite No. 2	Ravel
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
Rosamunde — Ballet Music	Schubert
La Valse	Ravel
Wiener Blut — Waltzes (Vienna Blood)	Strauss
"The Enchanted Lake"	Liadov



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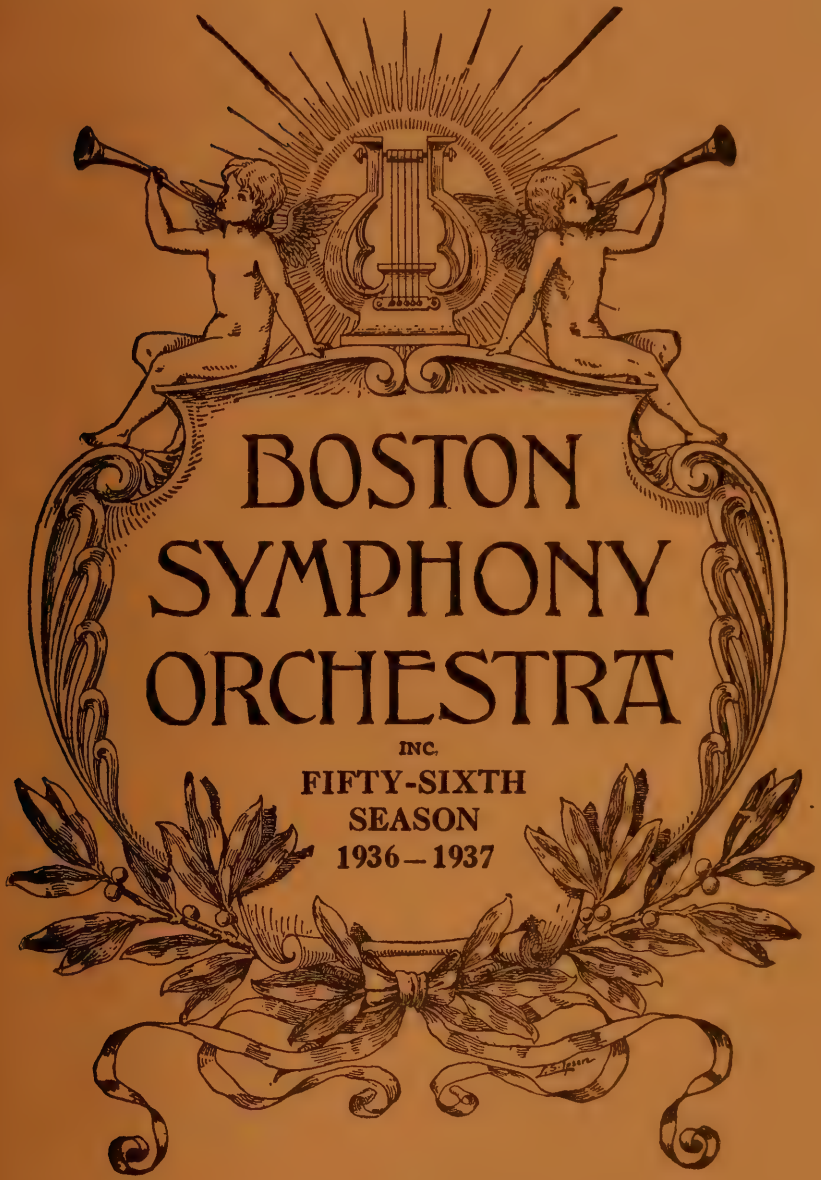
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FIFTY-SIXTH SEASON
1936—1937

Tuesday Evening, December 8

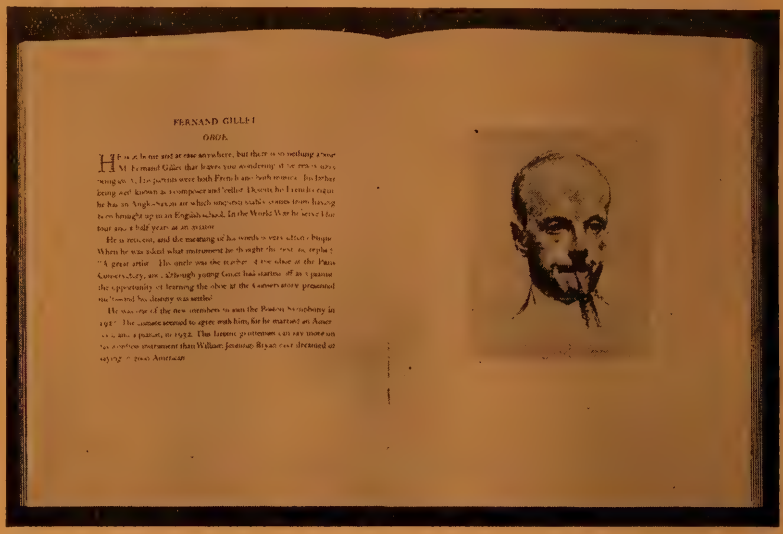
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FERNAND GILLET

OBOE.

HERE is, to me and at one anywhere, but there is something about M. Fernand Gillet that leaves you wondering. He is reticent, strong and yet gentle. His parents were both French and both musical. His father, being well known as a composer and cellist. It seems he himself is equally at home in an Anglo-Saxon as which unquestionably comes from having been brought up in an English school. In the World War he served four years, a half years as an aviator.

He is reticent, and the meaning of his words is very often a puzzle. When he was asked what instrument he thought the most difficult, he replied: "A great artist." His uncle was one member of the oboe at the Paris Conservatory, and although young Gillet has started off as a pianist, the opportunity of learning the oboe at the Conservatory presented itself, and his destiny was settled.

He was one of the new members to join the Boston Symphony in 1918. The season seemed to agree with him, for he married an American girl and is a pianist, in 1922. The famous gentleman can say more on the oboe than William Jennings Bryan ever dreamed of saying in good American.

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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

TUESDAY EVENING, *December* 8

with historical and descriptive notes

By JOHN N. BURK

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[Fifty-sixth Season, 1936–1937]

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MADSEN, G.

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SPEYER, L.

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MIMART, P

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GEBHARDT, W.

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VOISIN, R.
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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, DECEMBER 8

Programme

BERLIOZ.....Overture, "The Roman Carnival," *Op.* 9

WAGNER.....Prelude to "Lohengrin"

MENDELSSOHN.....Scherzo in G minor from the Octet, *Op.* 20
(arranged for orchestra by the composer)

STRAVINSKY.....Divertimento from "Le Baiser de la Fée,"
Allegorical Ballet

I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

OVERTURE, *"LE CARNAVAL ROMAIN," Op. 9*

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

TRAVELLING about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from "The Damnation of Faust" or "Romeo and Juliet" extremely serviceable. Of this sort was his overture "The Roman Carnival." He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

If destiny smiled almost invariably upon "The Roman Carnival," such was not the case with the opera, "Benvenuto Cellini," from which it was derived (The "Roman Carnival" Overture was originally the introduction to the second act of the opera). The concert overture was first performed at the Salle Herz, Paris, February 3, 1844, when the composer conducted, and his work was enthusiastically encored. Berlioz did not always meet with such unanimous favor in his own city. The results were very different when "Benvenuto Cellini" was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as "Benvenuto Cellini" was of extreme importance to him.

Berlioz, so he tells us in his memoirs, became enamoured of certain episodes in the life of Benvenuto Cellini as likely material for an opera, and prevailed upon Léon de Wailly and Auguste Barbier to make a libretto for him. The composer talked Duponchel, the Di-

rector of the *Opéra,* into accepting it for production. The conductor was Habeneck — unfortunately for Berlioz, for there had long been a coolness between the two men. Habeneck conducted the rehearsals, according to Berlioz, with open indifference. "He never could catch the lively turn of the saltarello danced and sung on the *Piazza Colonna* in the middle of the second act. The dancers, not being able to adapt themselves to his dragging time, complained to me, and I kept on repeating, 'Faster, faster! Put more life into it!' Habeneck struck the desk in irritation, and broke one violin bow after another. Having witnessed four or five of such outbursts, I ended at last by saying, with a coolness that exasperated him: 'Good heavens! if you were to break fifty bows, that would not prevent your time from being too slow by half. It is a saltarello that you are conducting!' At that Habeneck stopped, and, turning to the orchestra, said: 'Since I am not fortunate enough to please M. Berlioz, we will leave off for to-day. You can go.' And there the rehearsal ended."

Members of the orchestra, "in hopes of flattering Habeneck," played snatches from popular songs while rehearsals were in progress, and "the male dancers amused themselves by pinching the women, making them shriek and shrieking themselves, to the great disturbance of the chorus." When the performance at last took place, "the overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The opera was shelved after three performances.

Berlioz wrote: "It is fourteen years since I was thus dragged to execution at the *Opéra;* and rereading my poor score with strict impartiality, I cannot help recognising in it a variety of ideas, an impetuous verve, and a brilliancy of musical colouring which I shall probably never again achieve, and which deserved a better fate." The opera had occasional performances in other cities.

When Berlioz conducted his "Roman Carnival" Overture, Habeneck attended the performance, so the composer tells us, in the hope of witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well. "I started the allegro in the whirlwind tempo of the Trasteverine dancers. The audience shouted *'Bis!'* We played the Overture over again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these words: 'Now you see what it really is!' He carefully refrained from answering me."

The Overture begins with the theme of the saltarello brilliantly announced. Over a pizzicato accompaniment, the English horn then

sings a love song of Benvenuto, from the first act. The theme is developed in counterpoint. The main body of the overture begins with a theme for the strings, taken from a chorus in the second act. The saltarello returns to bring the conclusion.

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PRELUDE TO *"LOHENGRIN"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his *"Lohengrin,"* and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *"Lohengrin"* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

SCHERZO IN G MINOR, FROM THE OCTET, *Op.* 20

(Arranged for Orchestra by the composer)

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

IN April 1829, the youthful Mendelssohn bade a tender good-by to his father and Rebecka at Hamburg, and sailed for England. It was the first stretch of a period of extended travelling, in which he was not only to give concerts, but to see the world, and "form his character and manners." The twenty-year-old Berliner, after recovering from an exhausting voyage and seeing the sights of London under the tutelage of Moscheles, made his first public appearance before the London Philharmonic Society at the Argyll rooms on May 25. Old John Cramer "led him to the piano as if he were a young lady" reports Moscheles. Felix also conducted his "First" Symphony in C minor (which he had composed in 1824), substituting, however, the Scherzo from his string Octet for the minuet and trio. He had made an orchestral score of the Scherzo for the occasion. He was received with great enthusiasm (much to the gratification of the aspiring musician, whose music had had a mixed reception recently in Berlin) and the Scherzo "was obstinately encored against his wish" (again according to Moscheles). Mendelssohn afterwards presented the score of the Symphony to the Society. The orchestrated Scherzo was acquired by Novello and Co., and first published by them in 1911.

The Scherzo, *"sempre pianissimo e leggiero"* is a score of characteristically delicate point and grace. It is arranged for two flutes, two oboes, two clarinets in B-flat, two bassoons, horns, trombones, timpani and strings.

The Octet itself was written by the 16-year-old Mendelssohn in 1825. The sympathetic and understanding Fanny gives her impressions of her brother's early Scherzo:

"Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather — and all vanishes away."

The Octet was performed by the string sections of this Orchestra November 7, 1885, and again on November 26, 1920. The Scherzo in its orchestral form was introduced by Adrian Boult as guest conductor, January 11, 1935.

Divertimento from *"Le Baiser de la Fée"*
("The Fairy's Kiss"),
Allegorical Ballet in Four Scenes
By Igor Fedorovitch Stravinsky
Born at Oranienbaum, near St. Petersburg, on June 5, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the Opéra in Paris, on November 27, and repeated on December 4. The ballet was mounted at the Théâtre de la Monnaie in Brussels, and at Monte Carlo; also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed. The composer has made an orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing. The suite was performed under his direction in November, 1928, by the then newly formed Orchestre Symphonique de Paris at the Théâtre des Champs Élysées. On his last visit to America he conducted the suite, leading the Boston Symphony Orchestra in a concert in Sanders Theatre, Cambridge, on March 14, 1935. He had previously conducted this music at a concert of the Chicago Symphony Orchestra, in Chicago, on January 17 and 18 of that year.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter [Pierre] Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost."

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn

upon, of most importance are the Humoresque for piano — used in the spendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha,'* and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

I. Prologue (Storm Lullaby)

(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (Valse, poco piu lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone —

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (tempo agitato), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (Allegretto grazioso).

IV. Pas de deux

(Moderato) — Entrance of the young man (Omitted from the suite).
(Adagio) — The young man and his betrothed.
(Variation: Allegretto grazioso) — The betrothed.
(Coda: Presto) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(*The remainder is omitted from the suite.*)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal

existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

Stravinsky speaks of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie,* published last year. He tells amusingly how he composed it in none too congenial surroundings in the summer of 1928. Seeking solitude, he rented a room in the house of a mason at Écharvines on Lake Annecy, only to have his ears assailed by constant and strident family quarrels. When the terrified wife and child had been driven from the house by the abusive laborer, the town authorities intervened only to find the mason stoutly defended by his spouse. The composer was compelled to hasten his work as the time for the season of Mme. Rubinstein approached, and his busy life forced him to make the best use of every spare moment. He tells us of his joy when a four hours' wait upon a derouted train enabled him to give undivided attention to the score in its advanced stages.

"I was still occupied with the completion of the music of 'Apollon,' " he writes, "when towards the end of the year previous (1927) I received from Mme. Ida Rubinstein the request to compose the ballet. The painter, Alexandre Benois, who was working in her interests, submitted to me two schemes. One of them pleased me in every way: it was to create a work under the inspiration of the music of Tchaikovsky. My love [*tendresse*] for this composer and the fact that the coming presentations in the month of November would coincide with the 35th anniversary of his death, confirmed my acceptance of this offer. It gave me the opportunity to make a sincere obeisance to the admirable talent of this man.

"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchaikovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young

man attains his greatest happiness, she gives him once more the fatal kiss and closes him in her embrace to possess him forever in supreme felicity." *

The Suite is scored for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp and strings.

* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

" 'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!' "



CONCERT SCHEDULE

FOR THE BALANCE OF DECEMBER

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Wednesday	Evening	Dec. 9 at 8.30	Masonic Temple	Detroit
Thursday	Evening	Dec. 10 at 8.15	Hill Auditorium	Ann Arbor
Friday	Evening	Dec. 11 at 8.30	Museum of Art	Toledo
Saturday	Evening	Dec. 12 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 13 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 19 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec 22 at 3.00	Symphony Hall	Boston
Thursday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston

SYMPHONY NO. 5, IN C MINOR, Op. 67

By Ludwig van Beethoven

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

There is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral Symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the

century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "Barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. " It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the ' Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's " most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the " terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the " immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express " the two characters exactly — the fierce imperious composer, who knew how to ' put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicciardi was the immortal beloved, partly on the grounds that one to whom Beethoven could find it in his heart to dedicate so " insipid " a piece as the F-sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: " Thus fate knocks at the door " (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door;

in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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Daphnis et Chloe — Suite No. 2	Ravel
Frühlingsstimmen — Waltzes (Voices of Spring)	Strauss
Gymnopédie No. 1	Erik Satie–Debussy
Love for Three Oranges — Scherzo and March	Prokofieff
Ma Mère L'Oye (Mother Goose)	Ravel
Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
Rosamunde — Ballet Music	Schubert
La Valse	Ravel
Wiener Blut — Waltzes (Vienna Blood)	Strauss
"The Enchanted Lake"	Liadov



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BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

Wednesday Evening, December 9, 1936

Programme

Handel Concerto Grosso for String Orchestra, Op. 6, No. 6, in G minor
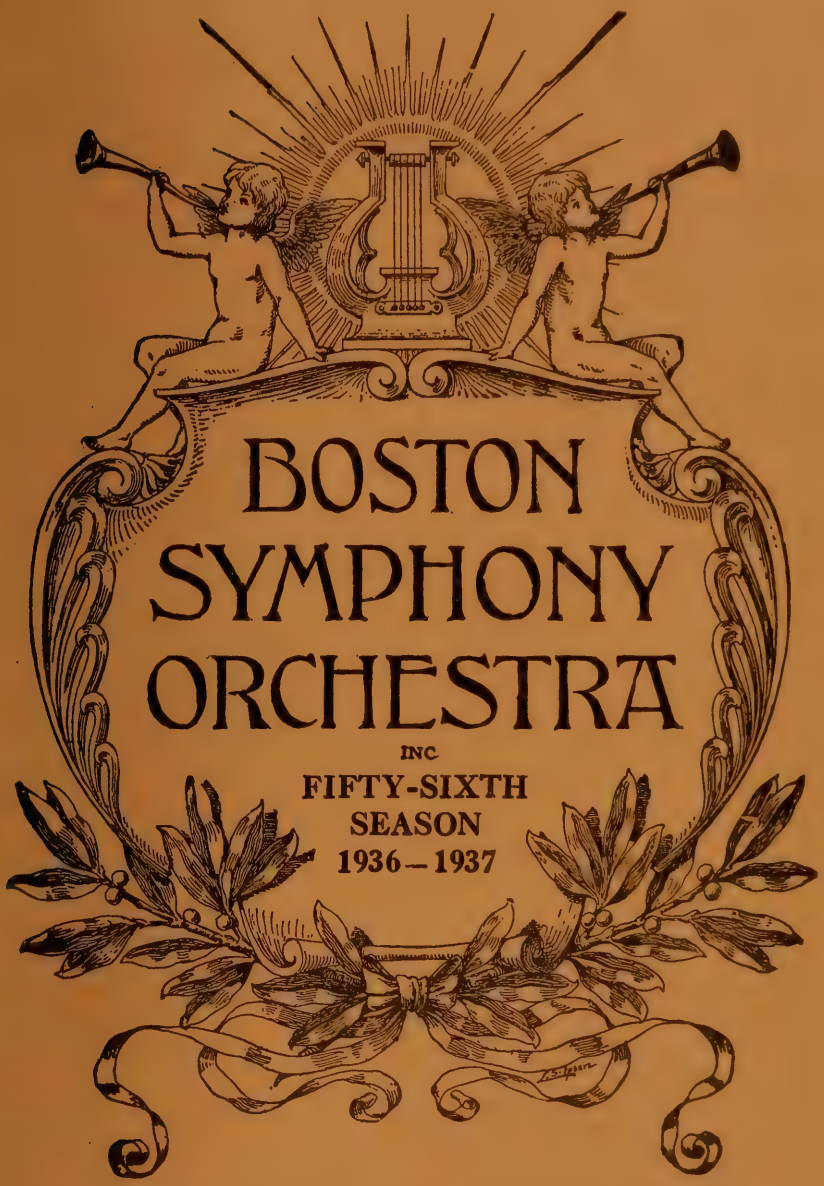
Sibelius "Pohjola's Daughter," Symphonic Fantasia, Op. 49

Ravel Orchestral Fragments from "Daphnis et Chloe" (Second Suite)

INTERMISSION

Brahms Symphony No. 1 in C minor, Op. 68

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BOSTON SYMPHONY ORCHESTRA

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FIFTY-SIXTH SEASON 1936–1937

Thursday Evening, December 10

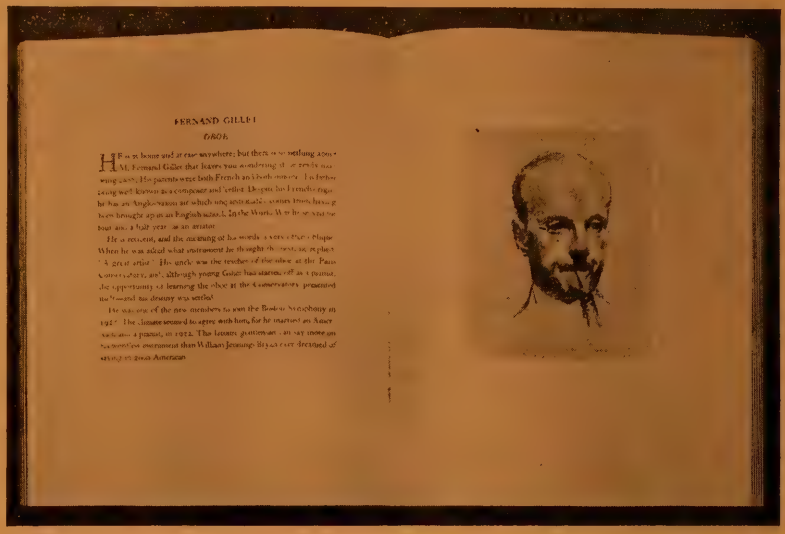
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FERNAND GILLET

Oboe

HE is at home and at ease anywhere; but there is no settling accurately M. Fernand Gillet that leaves you wondering if he really was born in Paris. His parents were both French and both musical. His father, being well known as a composer and critic, thought his French name might be an Anglo-saxon or which one soon made a name for himself, having been brought up in an English school. In the World War he served in the British army, a full year as an aviator.

He is recently, and the meaning of his words is very clear, eloquent. When he was asked what instrument he thought the most difficult to play on, "A great artist." His uncle was the teacher of the oboe at the Paris Conservatory, and, although young Gillet has started off as a pianist, the opportunity of learning the oboe at the Conservatory presented itself—and his destiny was settled.

He was one of the new members to join the Boston Symphony in 1924. The climate seemed to agree with him, for he married an American pianist, in 1924. The lucky gentleman can say more on the question concerning than William Jennings Bryan ever dreamed of saying as an American.

Edward Weeks of the *Atlantic Monthly*, in his foreword, observes:

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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

THURSDAY EVENING, *December* 10

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

[Fifty-sixth Season, 1936–1937]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. — *Concert-master*
THEODOROWICZ, J.
ELCUS, G.
GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.

HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND S.
BEALE, M.
DEL SORDO, R.
GORODETZKY, L.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.

Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes

LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

Eb Clarinet
MIMART, P

Contra-Bassoon

PILLER, B.

Horns

FREIBERG, G.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

VALKENIER, W.
VALKENIER, B.
LANNOYE, M.
LORBEER, H.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÁ, J.

Celesta

FIEDLER, A.

Librarian

ROGERS, L. J.

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

THURSDAY EVENING, DECEMBER 10

Programme

BERLIOZ.....Overture, "The Roman Carnival," *Op.* 9

WAGNER.....Prelude to "Lohengrin"

MENDELSSOHN.....Scherzo in G minor from the Octet, *Op.* 20
(arranged for orchestra by the composer)

SOWERBY.....Concerto for Piano and Orchestra No. 2 in E major

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

SOLOIST

JOSEPH BRINKMAN

STEINWAY PIANO

OVERTURE, *"LE CARNAVAL ROMAIN," Op. 9*

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

TRAVELLING about Europe and conducting orchestras in city after city, Berlioz found certain orchestral numbers, such as the excerpts from "The Damnation of Faust" or "Romeo and Juliet" extremely serviceable. Of this sort was his overture "The Roman Carnival." He could usually count upon making something of a sensation, as when it was performed at Vienna and, to use his own words, "it *exploded* like a mass of fireworks, and was encored with a noise of feet and hands never heard except in Vienna." Elsewhere the piece had different fortunes, such as at St. Petersburg, where, amidst loud acclamations for other of his works, it passed scarcely noticed. "A Viennese would hardly credit this," wrote Berlioz in his memoirs, "but scores have their destiny, like books and dramas, roses and thistles."

If destiny smiled almost invariably upon "The Roman Carnival," such was not the case with the opera, "Benvenuto Cellini," from which it was derived (The "Roman Carnival" Overture was originally the introduction to the second act of the opera). The concert overture was first performed at the Salle Herz, Paris, February 3, 1844, when the composer conducted, and his work was enthusiastically encored. Berlioz did not always meet with such unanimous favor in his own city. The results were very different when "Benvenuto Cellini" was first produced at the *Opéra* six years earlier (September 10, 1838). To Berlioz a pronounced success at the *Opéra* was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. Whereupon Berlioz remained a feuilletonist, a routine which he fulfilled with violent dislike. Forced to promote his music by concerts of his own arranging, he would engage battalions of players and, as often as not, find himself bankrupt when the affair was over. These were reasons why such a venture as "Benvenuto Cellini" was of extreme importance to him.

Berlioz, so he tells us in his memoirs, became enamoured of certain episodes in the life of Benvenuto Cellini as likely material for an opera, and prevailed upon Léon de Wailly and Auguste Barbier to make a libretto for him. The composer talked Duponchel, the Di-

rector of the *Opéra,* into accepting it for production. The conductor was Habeneck — unfortunately for Berlioz, for there had long been a coolness between the two men. Habeneck conducted the rehearsals, according to Berlioz, with open indifference. "He never could catch the lively turn of the saltarello danced and sung on the *Piazza Colonna* in the middle of the second act. The dancers, not being able to adapt themselves to his dragging time, complained to me, and I kept on repeating, 'Faster, faster! Put more life into it!' Habeneck struck the desk in irritation, and broke one violin bow after another. Having witnessed four or five of such outbursts, I ended at last by saying, with a coolness that exasperated him: 'Good heavens! if you were to break fifty bows, that would not prevent your time from being too slow by half. It is a saltarello that you are conducting!' At that Habeneck stopped, and, turning to the orchestra, said: 'Since I am not fortunate enough to please M. Berlioz, we will leave off for to-day. You can go.' And there the rehearsal ended."

Members of the orchestra, "in hopes of flattering Habeneck," played snatches from popular songs while rehearsals were in progress, and "the male dancers amused themselves by pinching the women, making them shriek and shrieking themselves, to the great disturbance of the chorus." When the performance at last took place, "the overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity." The opera was shelved after three performances.

Berlioz wrote: "It is fourteen years since I was thus dragged to execution at the *Opéra;* and rereading my poor score with strict impartiality, I cannot help recognising in it a variety of ideas, an impetuous verve, and a brilliancy of musical colouring which I shall probably never again achieve, and which deserved a better fate." The opera had occasional performances in other cities.

When Berlioz conducted his "Roman Carnival" Overture, Habeneck attended the performance, so the composer tells us, in the hope of witnessing a catastrophe, for he had heard that the rehearsals had had to be held without wind players. When the orchestra came to the famous saltarello which Habeneck had dragged, everything went well. "I started the allegro in the whirlwind tempo of the Trasteverine dancers. The audience shouted *'Bis!'* We played the Overture over again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these words: 'Now you see what it really is!' He carefully refrained from answering me."

The Overture begins with the theme of the saltarello brilliantly announced. Over a pizzicato accompaniment, the English horn then

sings a love song of Benvenuto, from the first act. The theme is developed in counterpoint. The main body of the overture begins with a theme for the strings, taken from a chorus in the second act. The saltarello returns to bring the conclusion.

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PRELUDE TO *"LOHENGRIN"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his *"Lohengrin,"* and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *"Lohengrin"* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

SCHERZO IN G MINOR, FROM THE OCTET, *Op.* 20

(Arranged for Orchestra by the composer)

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

IN April 1829, the youthful Mendelssohn bade a tender good-by to his father and Rebecka at Hamburg, and sailed for England. It was the first stretch of a period of extended travelling, in which he was not only to give concerts, but to see the world, and "form his character and manners." The twenty-year-old Berliner, after recovering from an exhausting voyage and seeing the sights of London under the tutelage of Moscheles, made his first public appearance before the London Philharmonic Society at the Argyll rooms on May 25. Old John Cramer "led him to the piano as if he were a young lady" reports Moscheles. Felix also conducted his "First" Symphony in C minor (which he had composed in 1824), substituting, however, the Scherzo from his string Octet for the minuet and trio. He had made an orchestral score of the Scherzo for the occasion. He was received with great enthusiasm (much to the gratification of the aspiring musician, whose music had had a mixed reception recently in Berlin) and the Scherzo "was obstinately encored against his wish" (again according to Moscheles). Mendelssohn afterwards presented the score of the Symphony to the Society. The orchestrated Scherzo was acquired by Novello and Co., and first published by them in 1911.

The Scherzo, *"sempre pianissimo e leggiero"* is a score of characteristically delicate point and grace. It is arranged for two flutes, two oboes, two clarinets in B-flat, two bassoons, horns, trombones, timpani and strings.

The Octet itself was written by the 16-year-old Mendelssohn in 1825. The sympathetic and understanding Fanny gives her impressions of her brother's early Scherzo:

"Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather — and all vanishes away."

The Octet was performed by the string sections of this Orchestra November 7, 1885, and again on November 26, 1920. The Scherzo in its orchestral form was introduced by Adrian Boult as guest conductor, January 11, 1935.

CONCERTO NO. 2 FOR PIANOFORTE, IN E MAJOR*

By LEO SOWERBY

Born May 1, 1895, at Grand Rapids, Mich.

THIS Concerto, performed from the manuscript, is the second which Leo Sowerby has composed. The sketch was made in the spring of 1932, and the scoring accomplished during the following summer. The work is in one movement, with a semblance of three part form. There is an extended exposition, a slow movement with new thematic material, and a recapitulation freshly treated, in which the two principal themes are reversed in order. The concerto opens with the first theme which, both in its initial statement and recurrence, is in two parts — the first given to the piano, the second to the orchestra. The second theme, in the dominant B major, occurs at the 85th bar. An extended exposition replaces the customary development. The slow movement, which is likewise built upon two themes, is ushered in by a cadenza-like interlude. When the first theme of the opening section returns, it is elaborated with brilliant piano figuration. The beginning of the coda is indeterminate.

Mr. Sowerby comes of British parents: his father was English, his mother Canadian. At fourteen he went from his native Grand Rapids to Chicago to improve his musical education, and there studied piano with Percy Grainger and Calvin Lampert, and composition with Arthur Olaf Andersen. The organ, however, became his chosen and his professional instrument. In 1921 he was awarded on the merit of his work, and not by competition, the first fellowship of music at the American Academy in Rome.

The following description of Sowerby the composer was made by Alfred H. Meyer for the *Boston Transcript,* March 11, 1932: "There is probably no factor in modern musical method that Sowerby has not at one time or other explored. Jazz had its inning with two works for Paul Whiteman's orchestra, entitled 'Synconata' and 'Monotony.' . . . His use of modern devices will become evident on the harmonic side . . . in his 'Second Symphony' and 'Prairie.' . . . It has been said that Sowerby, whose backgrounds have brought him into relatively little contact with the currents of European music, has been able to stick more closely to that which is indigenously American. If one were to mention a single outstanding quality in him, it would probably be his exuberance of spirit, an exuberance so great that it carries a definite originality inevitably in its train. That this originality sometimes amounts to nothing more or less than waywardness only helps to prove the point. He once said to a friend, in discussing the dictum of certain

* The Concerto had its first performance at a concert by this Orchestra in Symphony Hall, Boston, Monday Evening, November 30. Joseph Brinkman was the soloist.

critics that a certain work of his was formless: 'Form, I guess, is doing what they expect you to do.' "

The list of works by Mr. Sowerby is considerable. Of these, the tone poem "Prairie" was performed by this orchestra March 11, 1932. (It was also performed at a Monday evening concert, March 14.) He has also written: Quintet for flute, oboe, clarinet, bassoon and horn (1916); "Set of Four" (1917); the overture, "Comes Autumn Time" (New York Symphony Society, 1918); "Three British Folk-Tune Settings" (Minneapolis Symphony Orchestra, 1919); serenade for string quartet (Berkshire Quartet, March, 1918); trio for flute, viola and piano (Berkshire Festival, September, 1919); concerto for piano and orchestra (1919); suite for violin and piano (Berkshire Festival, 1921); rhapsody for chamber orchestra (1923); sonata for violoncello and piano (Berkshire Festival, September, 1924); "King Estmere," ballad for two pianos and orchestra (Rome, 1923); string quartet (Rome, 1924); piano concerto, first played by Mr. Sowerby, in 1920; symphony No. 1 (Chicago, 1922); suite for orchestra, "From the Northland"; "Money Musk," for orchestra (1924); cantata, "The Vision of Sir Launfal" (1926); "Synconata" and "Monotony," written for Paul Whiteman's Orchestra; "Medieval Poem," for organ and orchestra (1926); symphony No. 2, B minor (1927–28); symphonic poem, "Prairie" (1929); symphony for organ (1929); Passacaglia, Interlude and Fugue (1931); Sinfonietta for chamber orchestra (1933).

JOSEPH BRINKMAN

Joseph Brinkman was born in Dubuque, Iowa, December 11, 1901. He attended the American Conservatory of Music at Chicago, and on graduation completed his studies with Lee Pattison and Artur Schnabel. He became a member of the faculty of the American Conservatory in 1929, but shortly obtained a post in the University of Michigan, in Ann Arbor, where he is still in charge of the piano department. He has appeared as soloist with the Chicago Symphony Orchestra on several occasions, has toured in sonata recitals with the violinists Renée Chemet and Jacques Gordon, and in recitals of his own, appearing with marked success last season in New York and Chicago.

"GENTLEMEN OF THE ORCHESTRA"

By Lucien Price

(In the *Boston Globe,* Saturday, October 10, 1936)

The following appeared in conjunction with the release of the book "The Boston Symphony Orchestra," 109 Portraits and Biographical Sketches, by Gerome Brush.

If a resident company of 109 eminent actors played the classics of drama from every literature of the ages, giving scores of performances in Boston yearly, the public would be on edge to know their personal histories. This is exactly, in the literature of music (one of the great literatures of the world), what the players of the Boston Symphony Orchestra are, yet it is not until this Autumn, when the orchestra begins its 56th season, that such a volume of charcoal drawings with paragraph biographies of its members makes its appearance – perhaps because, until Mr. Gerome Brush gave us this brilliant performance as artist in both forms, no one knew how entertaining such a volume could be.

Genial and witty, it is at the same time a sociological document. Thirty years ago the orchestra was an exotic hybrid; German, French and Italian grown under glass in Boston. Today the Europeans are still here and so may they always be, for it is a necessity of the art that it take the finest artists wherever they may be had, irrespective of race, nationality, politics, religion or class. During the World War and after, we had a melancholy experience of the opposite. Rent by public dissensions, the Boston orchestra was all but wrecked and sank in four years from its long-held position as the finest in the world down to pallid mediocrity. Under Dr. Koussevitzky it has again risen to where it disputes the primacy with the best on earth.

And now Yankees are in the orchestra by the right of artistic merit. Mr. Brush's sketches tell succinct life-histories of artists from Boston, Lynn (it may be farther from Lynn to Symphony Hall than it is from Warsaw), Rockland, Bridgewater, Melrose, Revere, New Bedford, Vinal Haven, and even from farthest Ohio! who sit as peers with instrumentalists from Paris and Berlin.

The Boston Symphony Orchestra has for more than half a century been, like the Boston Latin School and Harvard University, one of the institutions which give unique distinction to the city, but radio broadcast has recently opened its treasures to poor and rich equally and spread them over the continent, though its maintenance still rests largely on the generosity and loyal affection of people moderately well-to-do; and where else, unless it be to relieve crude physical

suffering, can money be given where it can give greater happiness to more people?

In personnel the orchestra is a preliminary sketch of an ideal international society. It is a democracy entirely composed of aristocrats. These charcoal sketches present 109 heads of men, reflective, scholarly, sensitive, fine-grained, every face mirroring the life of intellect and spirit lived by a master musician. World War veterans sit at elbows with voluntary exiles from politically upheaved natal lands and yet, weirdly assorted though their origins sound, there is usually in the story some fated assignation with a beloved musical instrument which reads as though such careers went by destiny.

And to an age of blatantly self-advertising egoism what an example they are of self-effacing modesty! Every man a virtuoso, yet all that you know of them from the programme book is a name and a musical instrument in small print and often you cannot even be sure which one he is. If a solo passage falls to him in the symphonic score, he plays it with a mastery won by nearly a lifetime's diligence, then, at the next bar, glides back again into the anonymous ranks of the orchestra, a melodious but nameless voice in the sea of sound.

How long before our modern life, private as well as public, will attain such dignity, such decorum, such high breeding, and such harmony as yours, "Gentlemen of the Orchestra"?

CONCERT SCHEDULE

FOR THE BALANCE OF DECEMBER

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Friday	Evening	Dec. 11 at 8.30	Museum of Art	Toledo
Saturday	Evening	Dec. 12 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 13 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 19 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 22 at 3.00	Symphony Hall	Boston
Thursday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 26 at 8.15	Symphony Hall	Boston

SYMPHONY NO. 5, IN C MINOR, Op. 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral Symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the

century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to modern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "Barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"

to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. " It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the ' Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's " most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the " terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the " immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express " the two characters exactly — the fierce imperious composer, who knew how to ' put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicciardi was the immortal beloved, partly on the grounds that one to whom Beethoven could find it in his heart to dedicate so " insipid " a piece as the F-sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: " Thus fate knocks at the door " (Schindler), and that the notes were suggested to him by the call of the yellow-hammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door;

in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

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Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
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La Valse	Ravel
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Friday Evening, December 11, 1936

PROGRAM

BERLIOZ — OVERTURE, THE ROMAN CARNIVAL

STRAVINSKY — DIVERTIMENTO FROM LE BAISER DE LA FEE (ALLEGORICAL BALLET)

Sinfonia

Danses Suisses: Valse

Scherzo

Pas de deux
Adagio—Variation—Coda

RAVEL — ORCHESTRAL FRAGMENTS FROM DAPHNIS ET CHLOE, (SECOND SUITE)

Lever du Jour—Pantomine—Danse Générale

INTERMISSION

BRAHMS — SYMPHONY NO. 2 IN D MAJOR, OPUS 73

Allegro non troppo

Adagio non troppo

Allegretto grazioso, quasi andantino

Allegro con spirito

SYRIA MOSQUE PITTSBURGH

BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor

Saturday Evening, December 12, 1936

Programme

Mozart Symphony in C major, No. 34 (K.No. 338)

Stravinsky . . .Divertimento from "Le Baiser de la Feé"

INTERMISSION

Franck Symphony in D minor

Sunday Afternoon, December 13, 1936

Programme

Handel Concerto Grosso for String Orchestra,
Op. 6, No. 6, in G minor

Wagner Prelude to "Lohengrin"
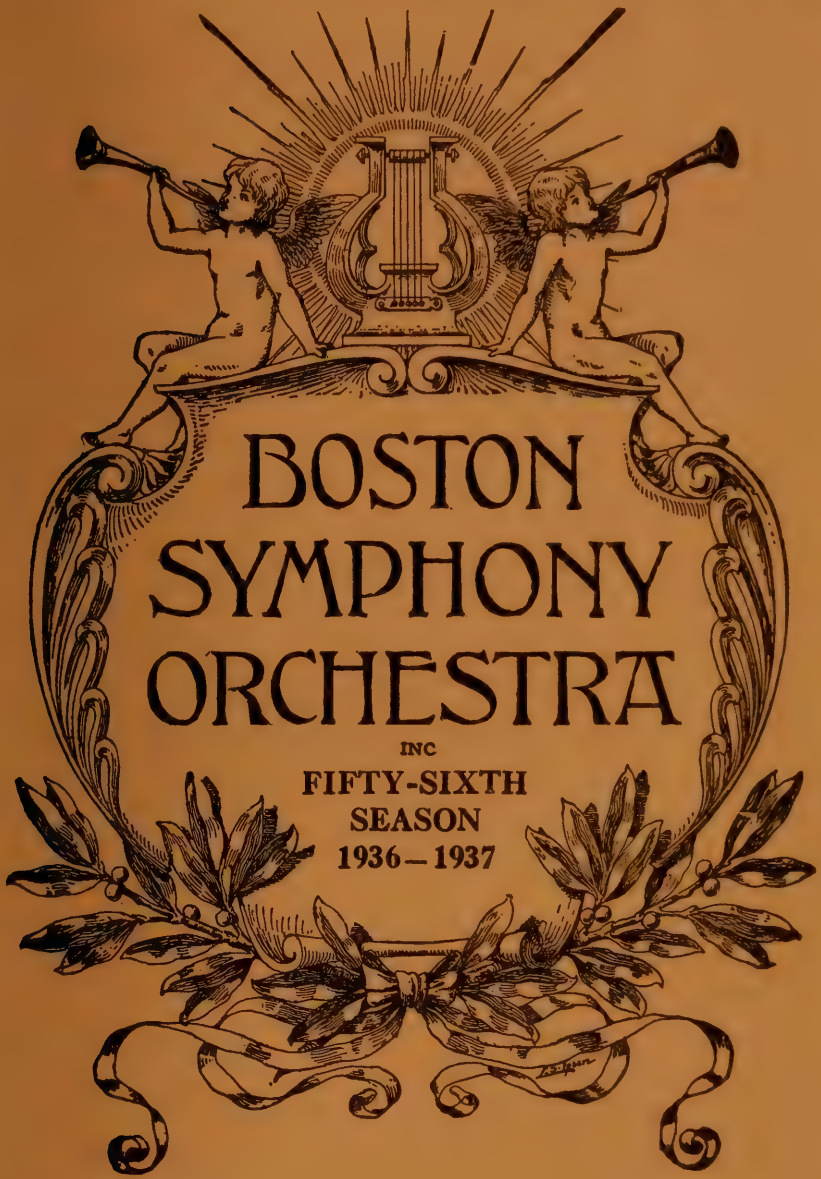
Mendelssohn . . .Scherzo in G minor from the Octet, Op. 20

Ravel Orchestral Fragments from "Daphnis
et Chloe" (Second Suite)

INTERMISSION

Beethoven Symphony No. 5 in C minor, Op. 67

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BOSTON SYMPHONY ORCHESTRA

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FIFTY-SIXTH SEASON 1936—1937

Tuesday Evening, January 5

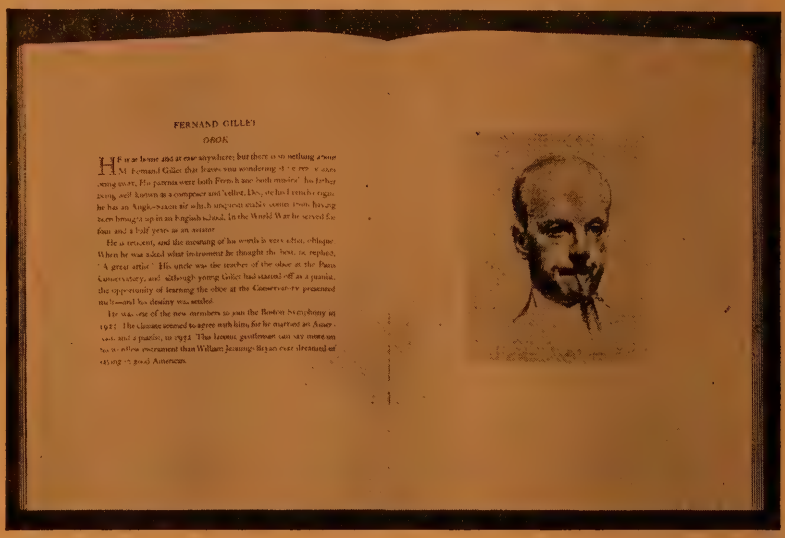
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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

INCORPORATED

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

TUESDAY EVENING, *January* 5

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

[Fifty-sixth Season, 1936–1937]

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, JANUARY 5

Programme

HAYDN.....Symphony in B-flat No. 102
(the Ninth of the London series)

I. Largo; Allegro vivace
II. Adagio
III. Menuetto; Allegro; Trio
IV. Finale: Presto

WAGNER.....Prelude to "Lohengrin"

STRAUSS.....'Don Juan," Tone Poem (after Lenau), *Op.* 20

INTERMISSION

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82

I. } Tempo molto moderato
II. } Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

SYMPHONY IN B-FLAT MAJOR, NO. 102

(No. 9 of the London Series) *

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795 – he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life – the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

The symphony is innocent of clarinets. As elsewhere among his final symphonies, Haydn dispenses with the ceremonious portal of a broad *coup d'archet*. A soft chord suffices to introduce the tender *largo*, with its gentle syncopated pulsations. The sprightly *allegro vivace* takes sudden possession of the movement. Speaking of its formal mastery, Professor Tovey puts himself on record as setting this work together with the Symphony in D major (No. 104) and the String Quartet in

* This symphony was played at the first concert of the Boston Symphony Orchestra, October 21, 1881. Sir George Henschel, the Orchestra's first conductor, returning to repeat this programme at the opening of its 50th anniversary, again conducted the symphony on October 10, 1930 (its most recent performance at these concerts before the present season).

F, Op. 77, No. 2, as Haydn's "three greatest instrumental works." He points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteenth century, while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. "What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind. Where then does the symmetry come in? It comes in at the end of the exposition, which Haydn always rounds off very neatly in a phrase quietly reproduced at the end of the movement, just where it is the last thing you would expect. . . . The only way to get the benefit of Haydn's or any great composer's sense of form is to listen naively to the music, with expectation directed mainly to its sense of movement. Nothing in Haydn is difficult to follow, but almost everything is unexpected if you listen closely, and without preconceptions." Haydn, the subtle vagrant in modulation, here plies his skill to the utmost. Near the end of the exposition he drops his ingratiating ways to establish his new keys with sudden loud chords. They have a boldness foretelling Beethoven, but none of the provocative challenge of the master to come.

The *Adagio* is in effect the development of a single theme. There is no middle section, no arbitrary sequence of variation patterns, no break in the general rhythmic scheme of triple time with a constant accompanying figuration of sixteenth notes; no marked variety in the instrumentation, wherein the first violins, doubled by a single flute, usually carry the melody. The charm of the music lies in its delicacy and variety of detail, in which the device of a duple against a triple rhythm is much used. It is a single melodic unfolding of infinite resource, a mood so enkindled that it need never lapse into formula. This *Adagio* must have been a favorite with Haydn, for it also appears in a Piano Trio, where the key is F-sharp, a half tone higher than in the symphony. The Trio was dedicated to Haydn's very special friend Mrs. Schroeter, who, according to Dr. Pohl, fondly cherished this piece.*

The *Minuet,* together with its trio, re-establishes the tonic key. In the second part, the humor which sparkled in the opening movement reasserts itself in triple bass chords.

The *Finale,* like most *finales* of Haydn when invention was fully unloosed, is indescribable. W. H. Hadow, in his study of Haydn as a "Croation composer," detects in the opening theme a march tune commonly played in Turopol at rustic weddings. The melodic first phrase of the *largo* which introduces the symphony, Mr. Hadow finds similar to a Slavonic folk ballad: *"Na placi sem stal."*

Haydn's sojourn in London was a mellow episode of friendly adulation and gratified response — a solace of increased fame (and profit)

* Mrs. Schroeter, whom Pohl refers to as Haydn's "*Herzensfreundin*," was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."

in his declining years. There is a fairly complete record of both visits, related by Pohl in his *"Haydn und Mozart in London,"* with the commentary of Haydn himself, found in his diary and surviving letters.

England which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional Concerts" were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterhaz for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of ab-

sence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth with the Anglo-Prussian stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit. His shrewish wife in Vienna, his "Xantippe," wrote asking for money to buy a house which had taken her fancy, and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself, and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave lessons in counterpoint to the unmanageable Beethoven. In January, 1794, answering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestras at his disposal was not always of the best.

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the King believed in the sincerity of this excuse, posterity does not. There

is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom the adagio of this symphony, used in a trio, was dedicated. And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: *"Requiescat in pace!* — J. Haydn."

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PRELUDE TO *"LOHENGRIN"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his *"Lohengrin,"* and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *"Lohengrin"* had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

"DON JUAN," Tone Poem (after Nicolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *"Aus Italien,"* and a "Tone Poem" — "Macbeth." He had ready for his Weimar audience at the second concert of the season (November 11) a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition.

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters — Donna Anna and Zerlina, even finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet. "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on

Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on Decem-

ber 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924.* Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation (wood winds in twos, three trumpets, three trombones, timpani and strings suffice). The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without

*The Fifth Symphony, in its final form, was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and there were subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, January 26, 1934, December 28, 1934, and October 16, 1936.

saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which however are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficient integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movement The composer's intentions are subsequently revealed in his letter (quoted on page 14), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."



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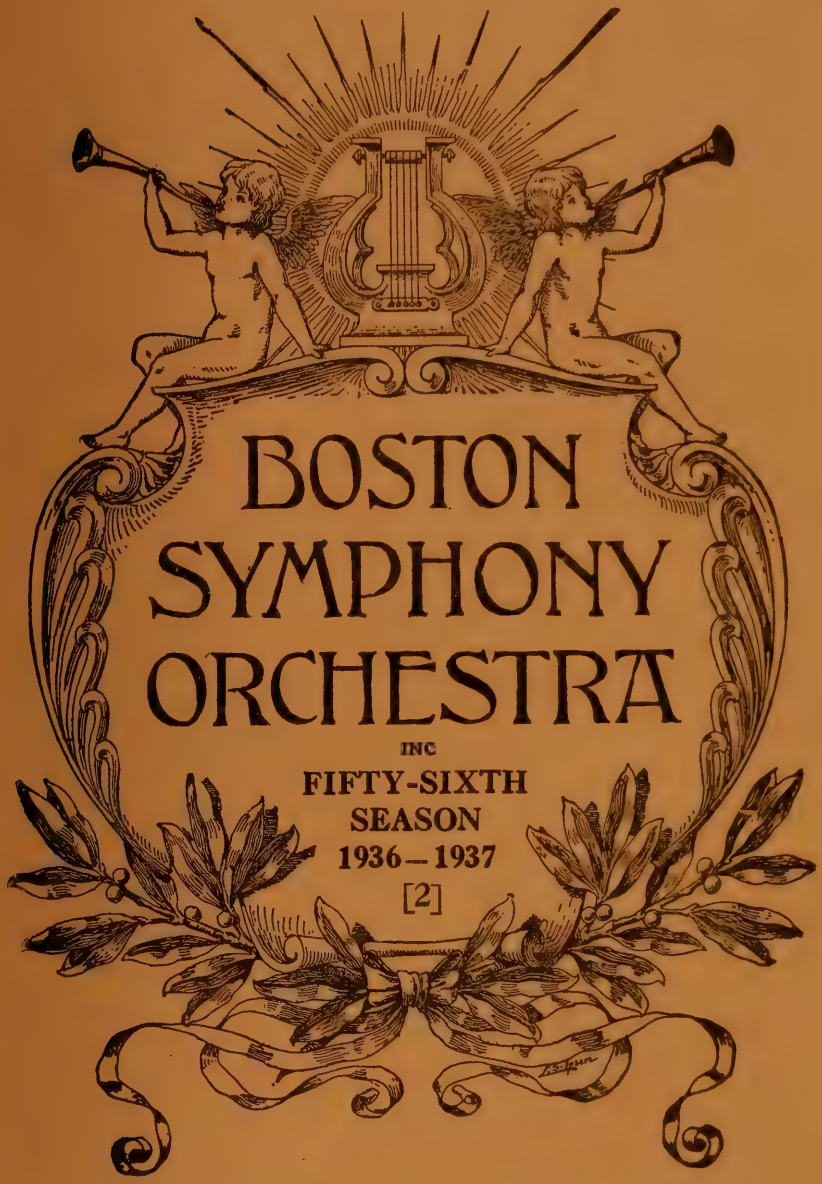
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Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *January* 6, *at* 8:15 *o'clock*

with historical and descriptive notes

By JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

WEDNESDAY EVENING, JANUARY 6, *at* 8:15 *o'clock*

Programme

FOOTE.....Suite in E major, *Op.* 63, for String Orchestra

I. Prelude
II. Pizzicato and Adagietto
III. Fugue

MACDOWELL.....Concerto for Pianoforte and Orchestra, No. 2, in D minor, *Op.* 23

I. Larghetto calmato
II. Presto giocoso
III. Largo; molto allegro

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

SUITE, E MAJOR, *Op.* 63, FOR STRING ORCHESTRA

By ARTHUR FOOTE

Born at Salem, Mass., March 5, 1853

THIS suite was composed in 1907, but with a different second movement – the "Pizzicato" having been added in 1908. The first performance was given at the Boston Symphony concerts, Max Fiedler conducting, on April 16, 1909. The work was published in that year with a dedication to Mr. Fiedler.

The following description of the score was furnished by Mr. Foote when the suite was first performed.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

Arthur Foote is numbered among the New England composers who took their first musical instruction under John Knowles Paine at Harvard College. After graduation he studied organ and piano with B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he has appeared publicly on many occasions. But his principal interest has always been in the realm of composition. His list of works is considerable, including besides orchestral scores a large amount of chamber music: Violin Sonata in G minor (1890); Piano Quartet (1891); String Quartet (1894); Quintet (1898); Piano Trio (1909). His songs, which have enjoyed a considerable popularity, almost reach the number of 150. There are several works for chorus and orchestra, notably "The Farewell of Hiawatha," "The Wreck of the Hesperus," and "The Skeleton in Armor"; also music for chorus with piano accompaniment or *a capella,* showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

Orchestral works which have been performed at these concerts are: the overture, "In the Mountains"; Suite for strings in D major, No. 2;

Symphonic Prologue, "Francesca da Rimini"; Suite in D minor; Four character pieces; and "A Night Piece" for flute and strings.

In "Our American Music," John Tasker Howard makes this estimate of the man and his music:

"He has made a handsome contribution to American music. He has been substantial, reliable, workmanlike and, most important, agreeable. As a writer in 'The Art of Music' puts it, 'His music is the pure and perfectly formed expression of a nature at once refined and imaginative.' He has been at work for many years, and he has written much. He has belonged to the Boston of the '90's, where most of the composers of that time worked and met each other for exchange of ideas — Chadwick, Parker, Whiting, MacDowell, Nevin, Mrs. Beach, Converse, Johns, and their artistic parent, John K. Paine. He has seen the musical idols of one period after another thrown down and broken. Why, in his later years, should he become excited over Schoenberg or Stravinsky? As an early devotee of Brahms and Wagner, he had his fill of innovations in his youth. He at least has the satisfaction of knowing that confidence in his early Gods was well placed."

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EDWARD MacDOWELL

Born in New York, December 18, 1861; died there, January 23, 1908

THE seventy-fifth anniversary of MacDowell's birth recalls the long association of the composer with this orchestra. From the time that he returned to America and made Boston his home in 1888, his music has often appeared upon the programmes of the symphony concerts. The list follows:

1889, April 12.	Concerto No. 2, D minor, Op. 23 (Edward MacDowell, soloist). Wilhelm Gericke, conductor.
1890, January 10.	"Launcelot and Elaine," Symphonic Poem, Op. 25. Arthur Nikisch, conductor.
1891, October 23.	Suite in A minor, Op. 42. Arthur Nikisch, conductor.
1892, November 18.	Concerto No. 1 in A minor, Op. 15 (Edward MacDowell, soloist). Arthur Nikisch, conductor.
1893, January 27.	"Hamlet" and "Ophelia," Two Poems, Op. 22. Arthur Nikisch, conductor.
1895, January 31.	"Indian" Suite in E minor, Op. 48. Emil Paur, conductor.
1895, October 25.	Suite in A minor. Arthur Nikisch, conductor.
1897, December 3.	Concerto No. 2 (Edward MacDowell, soloist); and the "Indian" Suite. Emil Paur, conductor.
1898, December 2.	"Launcelot and Elaine." Wilhelm Gericke, conductor.
1899, March 17.	Concerto No. 2 (Teresa Carreño, soloist). Wilhelm Gericke, conductor.
1902, January 3.	"Indian" Suite. Wilhelm Gericke, conductor.
1906, March 23.	"Launcelot and Elaine." Wilhelm Gericke, conductor.
1907, April 5.	"Indian" Suite. Karl Muck, conductor.
1907, December 13.	Suite in A minor. Karl Muck, conductor.
1908, January 3.	Concerto No. 2 (Carreño, soloist). Karl Muck, conductor.
1908, March 6.	"Indian" Suite, Symphonic Poem. Karl Muck, conductor.
1908, October 23.	"Lamia" (posthumous). Max Fiedler, conductor.
1913, February 28.	"Indian" Suite. Karl Muck, conductor.
1915, April 23.	"Indian" Suite. Karl Muck, conductor.
1916, February 25.	Suite in A minor. Karl Muck, conductor.
1917, November 16.	"Indian" Suite. Karl Muck, conductor.
1919, May 2.	Suite in A minor. Henri Rabaud, conductor.
1919, December 19.	Concerto No. 2 (Leo Ornstein, soloist). Pierre Monteux, conductor.
1923, January 26.	"Indian" Suite. Pierre Monteux, conductor.
1932, December 9.	"Hamlet" and "Ophelia." Serge Koussevitzky, conductor.
1936, December 18.	Concerto No. 2. (Howard Goding, soloist).



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CONCERTO NO. 2, D MINOR, FOR PIANOFORTE AND ORCHESTRA, *Op.* 23

By EDWARD MACDOWELL

Born in New York, December 18, 1861; died there January 23, 1908

WHEN Edward MacDowell went to Europe to study piano at the age of fifteen, he had no other aim than to become a virtuoso, and with this purpose worked for two years at the Paris Conservatory, and two more (with Carl Heymann) in the Conservatory at Frankfort. He acquired a skill sufficient to meet the pressing problems of livelihood by giving lessons of his own, and at length reached the point where he became an effective interpreter of his own music upon the concert platform. As a student no one had thought of him as a composer. Even from childhood he had been in the habit of improvising, or privately noting his musical thoughts, just as he had been in the habit of making very clever sketches of people and things about him. As he remarked later of his earliest compositions, written on the train between Frankfort and Darmstadt, where he gave lessons, "I would not have changed a note in one of them for untold gold, and *inside* I had the greatest love for them; but the idea that anyone else might take them seriously had never occurred to me." MacDowell is described by those who knew him as a constant dreamer, quiet-mannered, and shy, publicly diffident though personally sociable. Surely not the pattern for a virtuoso. That he attained a very considerable proficiency as a pianist was probably due to a combination of sound musical instincts and an exceeding conscientiousness and perseverance.

It was Joachim Raff, head of the Conservatory at Frankfort, who first urged him to look toward the creative side of his art. Raff goaded him into completing a concerto, and sent him in 1882 to Liszt at Weimar with the new manuscript (the First Piano Concerto) under his arm. Liszt praised the work with comforting enthusiasm, especially commending the boldness and originality of harmonic treatment.* This benefactor of musical youth at once arranged for MacDowell to play his first "Modern Suite" for the piano at a musical convention in Zurich. Stimulated by this sudden, if passing public attention, MacDowell mingled still more composition with his teaching in the ensuing years.

He returned to America in the summer of 1884 to marry his former pupil at Frankfort, Miss Marian Nevins, and the young couple at once sailed for London. There MacDowell was so impressed by Shakespearean performances of Henry Irving and Ellen Terry that he drafted a pair of Symphonic Poems, "Hamlet and Ophelia," and also

* Fourteen years before, another obscure young man had sought Liszt out, submitting a piano concerto of his own, and receiving warm encouragement. It was Eduard Grieg.

sketched another, which was to be called "Beatrice and Benedick." This last was destined to become the nucleus for the scherzo of the Second Piano Concerto. Settling in Germany once more, he worked upon the concerto in Frankfort in the winter of 1884–85, and completed it later in 1885 at Wiesbaden.

MacDowell, whose music was finding increasing recognition on both sides of the ocean, returned to America in 1888, and on March 5 of the following year played in the first public performance of the Second Concerto at Chickering Hall, New York, with the orchestra of Theodore Thomas. Tchaikovsky's Fifth Symphony had its first American performance at the same concert, but such an impression did the young man make with his exciting score that Henry E. Krehbiel was intrigued into writing that he had "derived keener pleasure from the work of the young American than from the experienced and famous Russian." MacDowell performed his concerto at a Boston Symphony Concert (under Wilhelm Gericke) in the following month (April 13), and his success was no less marked. Again he played it in Paris on July 12, at a concert of American works, Mr. Van der Stucken conducting. He again performed it with the Boston Symphony Orchestra, December 4, 1897.

Teresa Carreño, who had taught MacDowell piano when he was a

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small boy, played the concerto at Boston Symphony concerts on March 18, 1899, and January 4, 1908.

The Concerto is dedicated to Mme. Carreño. It is scored for wood winds in twos, four horns, two trumpets, three trombones, timpani, and strings. The first movement, which might be called the slow movement of the concerto, *larghetto calmato,* opens in D minor with the second theme used as an introduction and stated softly at first by the muted strings. There is also a solo passage of flourishing chords and arpeggios. The main body of the movement brings in the principal theme first given to the solo instrument. There is considerable development and a pianissimo close in D major.

The second movement, *presto giocoso,* B-flat major, is scherzo-like in mood, but is a rondo on three themes: the first stated by the piano (*leggiero*) accompanied; the second in syncopated rhythm given to the orchestral tutti; and the third first set forth by the piano solo. The last movement has an introductory largo in D minor reminiscent of the principal theme in the opening movement. The main part of the movement is in D major, *molto allegro,* again with three themes — the first set forth by the wood winds to an accompaniment of rising scale passages by the pianist; the second, in F major, by the piano supported by the strings, and the third, in B minor, announced *fortissimo* by the orchestra.

JESÚS MARÍA SANROMÁ

Jesús Maria Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became the pianist of the Boston Symphony Orchestra. Sanromá then went abroad, studied with Artur Schnabel in Berlin and Alfred Cortot in Paris. He also gave recitals in Berlin, Vienna, London, Paris, Madrid, and Barcelona (making two tours of Spain). Besides recent recitals and appearances in festivals in America, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, Honegger's Concertino, and Hill's Concertino.

"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,'" so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling

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out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own — an overture on ritual melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.' " When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. He conducted both at the Russian Symphony Concerts in St. Petersburg in the following winter, "with success." "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by this orchestra under the direction of Emil Paur.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade † saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The scoring is as follows: piccolo, two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp and strings. The dedication is to Vladimir Stassov.

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and

* "Shahryâr (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.' "—P. H.

† "Shahrâzad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryâr and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the

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festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, – a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. – 'Prelude'; No. II. – 'Ballade'; No. III. – 'Adagio'; * No. IV. – 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

~

Philip Hale, to whom such tales as these were a constant delight, has discussed Rimsky-Korsakov's provocative hints from a full knowledge of their sources:

"The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar – for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? 'The young Prince and the young

* This movement is marked *Andantino quasi allegretto* in the score.

Princess,' – but there are so many in the 'Thousand Nights and a Night.' 'The ship goes to pieces on a rock surmounted by a brass warrior.' Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by 'a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.' The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface: –

" 'They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars

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with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; on or to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring.' "

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Personnel

Violins

BURGIN, R.	ELCUS, G.	LAUGA, N.	SAUVLET, H.	RESNIKOFF, V.
Concert-master	GUNDERSEN, R.	KASSMAN, N.	CHERKASSKY, P.	EISLER, D.
THEODOROWICZ, J.				
HANSEN, E.	MARIOTTI, V.	FEDOROVSKY, P.		TAPLEY, R.
LEIBOVICI, J.	PINFIELD, C.	LEVEEN, P.		KRIPS, A.
KNUDSON, C.	ZUNG, M.	BEALE, M.		GORODETZKY, L.
MAYER, P.	DIAMOND S.	DEL SORDO, R.		FIEDLER, B.
	BRYANT, M.	STONESTREET, L.	MESSINA, S.	
	MURRAY, J.	ERKELENS, H.	SEINIGER, S.	

Violas

LEFRANC, J.	FOUREL, G.	BERNARD, A.	GROVER, H.
ARTIÈRES, L.	CAUHAPÉ, J.	VAN WYNBERGEN, C.	WERNER, H.
	AVIERINO, N.	JACOB, R.	
	GERHARDT, S.	HUMPHREY, G.	

Violoncellos

BEDETTI, J.	LANGENDOEN, J.	CHARDON, Y.	STOCKBRIDGE, C.	FABRIZIO, E.
ZIGHERA, A.	BARTH, C.	DROEGHMANS, H.	WARNKE, J.	MARJOLLET, L.
				ZIMBLER, J.

Basses

KUNZE, M.	LEMAIRE, J.	LUDWIG, O.	GIRARD, H.	JUHT, L.
VONDRAK, A.	MOLEUX, G.	FRANKEL, I.	DUFRESNE, G.	

Flutes	Oboes	Clarinets	Bassoons
LAURENT, G.	GILLET, F.	POLATSCHEK, V.	ALLARD, R.
BLADET, G.	DEVERGIE, J.	VALERIO, M.	PANENKA, E.
AMERENA, P.	STANISLAUS, H.	MAZZEO, R.	LAUS, A.

Piccolo	English Horn	Bass Clarinet (Eb Clarinet)	Contra-Bassoon
MADSEN, G.	SPEYER, L.	MIMART, P.	PILLER, B.

Horns	Horns	Trumpets	Trombones
FREIBERG, G.	VALKENIER, W.	MAGER, G.	RAICHMAN, J.
MACDONALD, W.	VALKENIER, B.	LAFOSSE, M.	HANSOTTE, L.
SINGER, J.	LANNOYE, M.	VOISIN, R. L.	LILLEBACK, W.
GEBHARDT, W.	LORBEER, H.	VOISIN, R.	SMITH, V.
		MANN, J.	

Tuba	Harps	Timpani	Percussion
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

TUESDAY EVENING, *March* 9

with historical and descriptive notes by

JOHN N. BURK

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MANON GROPIUS

When Alban Berg inscribed his Violin Concerto "To the Memory of an Angel," he was moved by the death of a girl of eighteen in Vienna. Manon Gropius, the daughter of Otto and Alma Maria Gropius (the widow of Gustav Mahler) was stricken with infantile paralysis, and died in May, 1935. She was considered to have a highly promising talent for the stage.



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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, MARCH 9

Programme

BEETHOVEN Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace. Trio. Un poco meno allegro
IV. Finale: Allegro, ma non troppo

BERG Concerto for Violin and Orchestra

Andante — Allegretto
Allegro — Adagio

INTERMISSION

STRAUSS "Also Sprach Zarathustra," Tone Poem, *Op.* 30
(Freely after Friedrich Nietzsche)

SOLOIST
LOUIS KRASNER

SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entrainant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4 ta 1806 — L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed

into the room, the tender air of Bach – "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from Vienna to visit the Brunswicks at Martonvásár in Hungary. There was no summering that year in the pastoral suburbs of Vienna – the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October. *

D'Indy has rejected Theresa von Brunswick in favor of her cousin, Giulietta Guicciardi, as the probable "Immortal Beloved," largely on the grounds that Theresa received but one dedication from Beethoven: the "insipid" sonata in F-sharp major, Op. 78. D'Indy proceeds to make much of the "important and highly significant rôle of the Dedication in the history of Beethoven's art." It is hard to follow this reasoning as one reads the list of titled and wealthy names which Beethoven affixed to his scores, often with lively expectations. The Fourth Symphony, inscribed to *"Monsr le Comte d'Oppersdorf,* bears an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compliments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage.

* His spirits were low at the time, according to the report of his friend Breuning in a letter to Wegeler, and the episode which brought his visit to a sudden end would hardly indicate that he was in congenial company. "He was so pestered by the guests (French officers)," according to Seyfried, "who wished to hear him play, that he grew angry and refused to do what he denounced as menial labor. A threat of arrest, made surely in jest, was taken seriously by him and resulted in Beethoven's walking by night to the nearest city, Troppau, whence he hurried, as on the wings of the wind, by extra post to Vienna." It is very easy to believe that the jest, however lightly intended, was taken no less by Beethoven as an insult and a humiliation. Beethoven is said to have written to his host: "Prince, what you are, you are by accident and birth; what I am, I am through myself. There have been and will be still thousands of princes; there is only one Beethoven." There was a reconciliation.

CONCERTO FOR VIOLIN AND ORCHESTRA

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 23,* 1935

AN ACCIDENTAL circumstance caused Alban Berg to write a concerto. A tragic circumstance conditioned the result, and hastened its completion.

In the spring of 1935, Louis Krasner approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did not at first respond to the idea. He had never worked in a form with a prominent solo instrument. The opera "Lulu" still lay uncompleted on the table of this most deliberate of composers, and he told the violinist not to expect a concerto in less than a year. For several months his thoughts did not take definite shape. In May there came to him

* The date of Berg's death has been generally given out as December 24. The following story is told about his last hours. On the evening of December 23 his condition was at a low ebb. The composer had for years held a superstition about the number 23, which he believed was propitious to him. He felt that if he could survive the twenty-third hour of the twenty-third day, he would recover. The doctor, with the purpose of giving him reassurance, set the clock forward to midnight. Thinking that the crisis had passed, he went quietly to sleep. Within twenty minutes he had died, the hour of midnight having not yet struck.

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the affecting news of the death in Vienna of a friend to whom he was tenderly devoted, the youthful Manon Gropius, who was the daughter of Gustav Mahler's widow. She had had to suffer torturing pain, and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of requiem for Manon.

The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse. The concerto was written on the Wörther See, directly across the lake from Portschach, the idyllic spot where, as it happened, Brahms scored his own violin concerto, where also he wrote his symphony in the same key — the Second. Such was Berg's absorption in the music that he worked upon it constantly, from morning to night, with hardly a pause. When six weeks had passed he was able to write to the violinist under date of July 16, 1935: "Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well." The manuscript was inscribed "To the Memory of an Angel" (*"Dem Andenken eines Engels"*). While he was finishing the last details of the orchestration, a blood infection developed into what proved to be a fatal illness. At about midnight, between December 23 and 24, Alban Berg died.

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There are two parts, and each of these is in two sections. The first part opens with an introductory *Andante,* and is largely expository. It leads into an *Allegretto,* a scherzo-like movement which introduces a Viennese waltz theme and a lilting Carinthian folk song. It has been said to recall the lightness and gaiety of Manon. The second part is wrought upon a cadenza for the soloist, which in the opinion of Richard Capell has an "unmistakable significance: it is the living creature's struggle with death." * The music is relieved by an intermezzo; it rises to an intense climax and then gradually subsides. The final *Adagio* is the elegy. The solo instrument introduces an old chorale of Ahle, *"Es ist genug,"* which Bach used in his Cantata *"O Ewigkeit, du Donnerwort"*†:

Es ist genug!	It is enough!
Herr, wenn es dir gefällt,	Lord, when it pleaseth Thee
So spanne mich doch aus!	From earth my soul release!
Mein Jesus kommt:	My Jesus comes:
Nun gute Nacht, o Welt!	And from the world I flee,
Ich fahr' ins Himmelhaus,	In Heav'n shall I find peace.
Ich fahre sicher hin mit Frieden.	I go my way in holy gladness;
Mein grosser Jammer bleibt darnieden.	All grief is o'er, all worldly sadness.
Es ist genug! Es ist genug!	It is enough! It is enough!

Berg takes over Bach's harmonization, and then proceeds with variations upon the melody developed in his own manner. There is an impassioned climax, and a peaceful coda.

The concerto is scored for two flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and double-bassoon, alto saxophone in E-flat, four horns, two trumpets, two trombones and tuba, timpani, bass drum, side drum, tam-tam, gong, cymbals, triangle, harp and strings.

~

The concerto had its first performance at Barcelona, April 19, 1936, at the Festival of the International Society for Contemporary Music. Louis Krasner was soloist in this, as in the succeeding performances. Among the many guests from other countries was the widow of Alban Berg. After the performance, Hermann Scherchen, who conducted, held up the score that the applause might be directed toward the music and its composer (who had been dead less than four months.)‡

It was observed with interest that Alban Berg, the avowed disciple

* The subject of the concerto has inescapably reminded Mr. Capell of Schubert's song, "Tod und das Mädchen."

†The melody, composed in 1662 by Johann Rodolph Ahle, organist and burgomaster of Mühlhausen, was used by Bach to close his cantata.

‡ There was a radio performance by the B. B. C. Orchestra in London, May 1, 1936, Anton Webern conducting, and a public performance by the same orchestra on December 9, Sir Henry Wood conducting. The first performance in Vienna was on October 25, Otto Klemperer conducting the Philharmonic Orchestra. On November 26 the *Orchestre Philharmonique* under Charles Münch presented the concerto in Paris.

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of Schoenberg and faithful exponent of his twelve-tone system, whose opera "Wozzeck" had won far more public attention than any single work of Schoenberg, reverted in his last complete score, composed at fifty, to such time-honored tonal anchors as the common triad and the square-cut cadences of a Bach chorale. If the music was aided in the general understanding by these episodic consolations of conservatism, its "programme" aided it more; as might have been expected, it became at once the object of fond public sentiment. People were touched by the thought that this leading figure among those who have avowedly derived from Mahler poured his sorrow at the unexpected death of a step-daughter of Mahler into tonal release. Then there was the inevitable association of the work with his last illness. It was recalled that Mozart's "Requiem" was also a commissioned work with thoughts of death "mysteriously" preceding its composer's passing. Ernest Newman issued an appeal in the *Sunday Times* for a reasonable and unbiased judgment: "The human race being incurably sentimental," the circumstances under which it was composed "were bound to make it a good work. . . . If Berg had had the foresight to die leaving it unfinished, it would automatically have become a masterpiece. The sooner it is removed from the sphere of romantic sentimentality into that of æsthetic reality, the better for it and for us."

This writer, it should be noted, was by no means questioning the emotional basis of the music itself. On the contrary, he discerned in it a genuine work of art, motivated by something other than technical precept, and for that reason worthy to be appraised with a special and unbiased care as perhaps a "historic document" in the still-to-be-written rake's progress of "atonalism."

In his article on the new violin concerto ("Tonality and Atonality," *Sunday Times,* May 10, 1936), Mr. Newman attempted to show that "atonality" is a fallacy as an artistic principle, something which has "functioned in a sort of vacuum"; that Alban Berg, being an artist of sound instincts, had drifted increasingly toward tonality in "Wozzeck," the "Lyrical Suite," "Lulu," and the Concerto; that he may go down in history as a well-intentioned pupil of Schoenberg who inevitably broke with his master and in the last analysis contributed to the evolution of tonalism by "having simply added an ingredient to the Strauss-Mahler cup."

There were others, too, who have pointed out plain capitulations toward tonality in the concerto: the emphasis upon what are the basic notes of the violin, tuned in fifths; the plain emergence of major and minor triads, the use of a chorale with Bach's own harmonies. Willi Reich, a staunch but soberly reasoned champion of Berg, demonstrates in his analysis of the concerto, printed elsewhere in this publication, that these phenomena were the quite natural results of Berg's develop-

ment of the matter in hand, and no forfeiture of twelve-tone principle. Herr Reich answered Ernest Newman's article on the concerto point by point, and this reply, not gaining access to the columns of the *Sunday Times,* found its way into the Viennese musical pamphlet "23" (November 10, 1936). Reich first took Newman to task for his loose terminology. Newman had cited works of Berg as "atonal" which Reich maintained are strictly "twelve-tonal." "There is a fundamental difference between the two things. 'Atonality' means the renunciation of any recourse to a tonal basis in any specified musical development, while a 'twelve-tone' composition offers the possibility of arriving at any musical combination within the system of twelve tones."

"You claimed," wrote Reich, "that Berg in his last works 'was moving further and further away from the out-and-out atonalism of his master Schoenberg,' and therefore the conception of those works was a denial of avowed principle. The possibility of reaching tonal results exists in *every* composition; Berg made use of it in *all* his works."

"You tried by comparing statements of Berg in 1912 and 1924 with his way of thought in his last years to set up a contradiction between the theorist and the working artist. Neither in his musical works nor in his writings, nor in his spoken words, is there any evidence that he composed anything contradictory to his artistic convictions. There is rather in his whole production a strict adherence to those principles of musical form which he learnt from Schoenberg and further developed in the light of his individuality."

On the question of the chorale, Newman has this to say: "Here, under the stress of profound grief over the death of someone he had loved, he quotes a melody from a Bach cantata, giving it us first of all in what we may call normal harmony, then harmonised atonally. But surely atonalism of the true-blue type is one thing and tonalism quite another, and never the twain shall meet? An atonal composer surely ought to think all of a piece atonally; his melody, for instance, ought to be organically one with his harmony, as tonal melody is organically one with tonal harmony. To take an existing tonal melody — the product of a certain way of thinking in music — and then give it atonal harmonies, the product of a completely different way of musical thinking, and directed towards a completely different end — is to fall between two stools."

"In no sense," Reich answers, "has Berg taken a 'melody' of Bach and set it by turn to a tonal and an atonal harmonization. He brings in the chorale after the introduction by means of the solo violin strictly in the original Bach harmonization and later imposes this upon his own harmonization, which evolves from the general underlying twelve-tone series. (The Chorale chosen by Berg owes its choice to no accident. Quite apart from the symbolic idea of the text there lies between the melody and the intruding twelve-tone series a close and artfully contrived cohesion, and that part wherein the harmonization the tonal

and 'atonal' are in direct juxtaposition, is deeply thought and integral with the entire work.)" *

It was an apparently unrepentant Newman who brought up the subject once more on the occasion of the second London performance, for he still applied the words "atonality" and "compromise" to the Berg of the Violin Concerto. His remarks are here quoted, not with intent to give him the last word over Reich, for it may almost be assumed that the Austrian scholar has a closer understanding of the subject in its technical aspects. This very closeness, however, may deprive Berg's friend of a certain objectivity and detachment helpful to those who are approaching the concerto as somewhat unfamiliar territory, and who may find a better understanding of it through a guide of sympathetic but poised judgment.

"There is a good deal in the score of the concerto that may strike the casual hearer, at first, as being atonal, but is really nothing of the kind. It is simply a further subtilisation of the 'Tristan' chromaticism: passage after passage can be analysed out along these lines. Berg's harmonic procedure is as logical as Wagner's; he shades off into finer and finer chromaticisms, but at the back of them all is the same set of primal tonal relationships that was at the back of the innovations — so startling in their own day — of 'Tristan.'

"When I was writing about the concerto last year I said that it was likely to prove a historical document. By that I meant that a future day will probably see it as a turning-point in modern developments. It was evident from the beginning that out-and-out atonalism would not work, at any rate all at once: there would have to be a slow interfusion of the more utilisable of the new elements with the firmly fixed logic of the older musical language. The great interest of the concerto, for me, is the mass of evidence it affords that this interfusion was silently taking place in the mind of Berg, who was the one product of the Schoenberg school who was capable of bringing a fine imagination to work upon what in the hands of his less gifted colleagues was only theory unrelated to vital practice. His death at the age of fifty is truly an irreparable loss to music; had he lived another ten or fifteen years, he would probably have solved many of our most perplexing problems for us."

* Mr. Krasner, who discussed many details of the score with its composer, substantiates this statement. Having noticed that the whole tone sequence A, B, C-sharp, D-sharp which are the notes of the opening phrase of Ahle's chorale with its striking feature of the raised fourth, are identical with the last four notes of the series as used in the first part of the concerto, he asked Berg whether this occurrence was not an intentional anticipation of the chorale. The composer answered that it was not only unintentional, but quite fortuitous. While he was at work upon the first part. he had not even found this melody, but was searching the literature of chorales for one which would both appeal to him and suit his specific purposes. Finding *"Es ist genug,"* he realized at once that it fitted with almost uncanny aptness into his twelve-tonal scheme.

ALBAN BERG'S VIOLIN CONCERTO

By Willi Reich

Free invention within the narrow confines of form is the earmark of Alban Berg's art, and the essential characteristic of the Violin Concerto. From the gently surging *andante* introduction, there are slowly disengaged mounting melodies, which gradually lapse into the fluctuating motion of the opening. As if rising from the unknown, the *Allegretto-scherzo* which closes the first part pictures the lovely girl in two passing trio-like episodes – the one tenderly dreaming, the other a lively folk tune of native character. A brief pause, and a turbulent passage introduces the second part, which is conceived as a free, restless, and stormy cadenza for the violin. The music drives its demonic and irresistible course, relieved only by a short and peaceful intermezzo, to the catastrophe. Heavy laments and sharp outcries are heard in the orchestra; then, over a long organ point, a gradual falling away. At this poignant moment there is suddenly introduced by the violin solo the grave chorale of J. S. Bach, derived from J. R. Ahle: *"Es ist genug! So nimm, Herr, meinen Geist."* The wood winds, in an organ-like choir, answer each strophe with the original harmony of the classical prototype. Then there begin artful variations in which the original choral melody always lingers, the *'misterioso'* rising from the bass, while the solo violin adds a moving elegy. The death song grows more distinct, the soloist visibly takes the lead of the whole body of violins and violas, drawing them intensely into unison with its voice, then gradually detaching itself. A fleeting recollection of the lovely girl's image, and the chorale, in acid harmonization, and mingled with a tender melody of the solo violin, brings the tragic work in coda-fashion to its close.

If the formal plan of the Concerto was conditioned chiefly by its programme idea, it prompted no less the inner structure of the music and the technical handling of the concerted instruments, in which Berg, in the most ingenious fashion, kept his score in conformity with the strict uses of twelve-tone technique. The violin, by virtue of its perfect fifths, is considered the "tonal" instrument *par excellence*. A glance at the first half of the following basic series (*Grundreihe*) on which the whole course of the music in the concerto devolves, shows these essentials:

G B-flat D F-sharp A C E G-sharp B C-sharp D-sharp F

The underlined notes correspond to the open strings of the violin and thus possess a special sonority; they also become the ingredient within the series of a number of major and minor chords, and the middle

notes of augmented and diminished fifth triads. In fact the work contains numerous phrases of pure major and minor tonalities, predetermined by the structure of the series; they are here introduced, however, as borrowed citations used in special episodes which nevertheless come strictly within the principles of twelve-tone technique. One of these episodes occurs in the introduction, consisting of improvisations of the soloist upon the open strings. The second part of the series, based on the whole-tone scale, produces a tonality of quite a different sort which becomes more pronounced as the beginning of Bach's Chorale melody coincides with the whole tone scale. Since the tonal relations remain inherent in all the transformations of the series, the whole structure yields not only a close thematic texture through the use of the twelve-tone technique, but also a kind of harmony which invests the work — in all its fullness of vision — with a symmetry of pure classicism.



TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" — certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. These critics need not have gone further than to read Strauss' statement on the occasion of the first performance of the work (at Frankfort-on-the-Main November 27, 1896): "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

The following quotation from Nietzsche's book, taken from Zarathustra's introductory speech, is quoted at the beginning of the score rather as an introduction to the subject than as a description of the music itself:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou has come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The following analysis was made by Philip Hale:

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "Der Genesende" (The Convalescent).

Tanzlied. The dance song begins with laughter in the wood wind.

"Nachtlied" ("Night Song").

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

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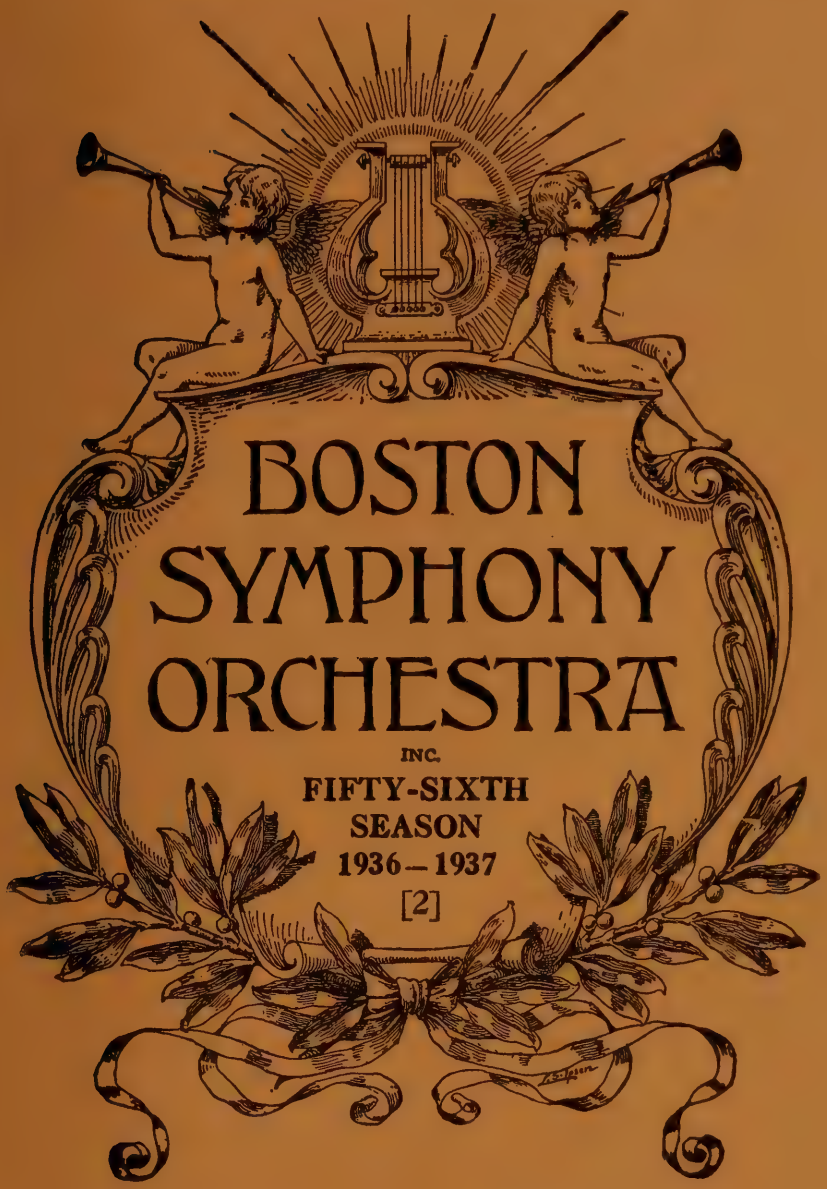
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1936—1937

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[Fifty-sixth Season, 1936–1937]

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *March* 10

with historical and descriptive notes by

JOHN N. BURK

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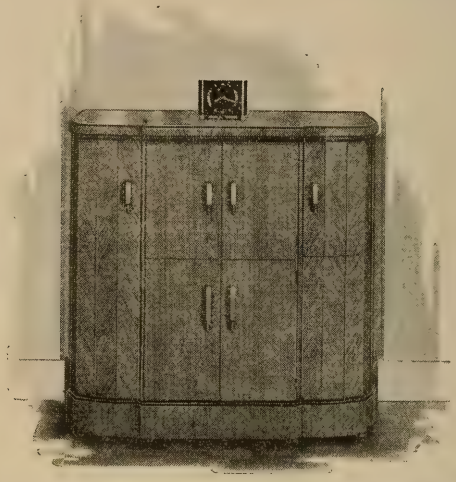
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SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

WEDNESDAY EVENING, MARCH 10, *at* 8:30

Programme

LIADOV.....“From the Apocalypse,” Symphonic Picture, *Op.* 66

MOUSSORGSKY.....Prelude to “Khovanstchina”

PROKOFIEFF.....Scythian Suite, “Ala and Lolli,” *Op.* 20

I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

INTERMISSION

TCHAIKOVSKY.....Symphony No. 6 in B minor, “Pathetic,” *Op.* 74

I. Adagio. Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

STEINWAY PIANO

"FROM THE APOCALYPSE" — Symphonic Picture, *Op* 66

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 11, 1855; died on August 28, 1914

The score, dedicated to Alexander Siloti, bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettledrums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, October 23, 1925. There were other performances December 16, 1927, and January 29, 1937.

Liadov as a young man became closely associated with the nationalist group of five at that time when they were becoming estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" ("Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling in to be done on a posthumous score of Glinka, the tangled sketches of Borodin, or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was long-enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the

ejection of Rimsky-Korsakov, this act of loyalty must have been something of a reproach to the older composer, on account of an episode connected with their first association. This was in the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their re-admission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it. The only consolation, possibly, is that everything is for the best in

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this world of ours – both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training – or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous reveling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all. On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *'Rognieda'* and *'Judith'* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough. Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other assignment was completed. Although expelled, he took his diploma by means of a cantata – "a really fine piece of work," according to Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to do about it."

Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a Scena — "The Inn," a Mazurka, "Valse Badinage," Ballade, Polonaise, a suite "To Maeterlinck." His "From the Apocalypse" was performed at the Boston Symphony concerts, October 23, 1925, his "Eight Russian Folk Songs for Orchestra," January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's "Bride of Messina," shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the "Music Box" was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of the government.

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first a) looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovánstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

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The names of those who enroll as Friends of the Orchestra will be published within a few weeks in the programme book. In the membership list no distinction is made between those who give in large amounts and those who can only make modest contributions.

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EDWARD A. TAFT,
Chairman of Friends of the Boston Symphony Orchestra.

To enroll as a Friend of the Orchestra kindly make cheque payable to Boston Symphony Orchestra and forward it to E. B. Dane, Esquire, Treasurer, at No. 6 Beacon Street, Boston. Gifts to the Orchestra are deductible donations under the Federal Income Tax Law.

SCYTHIAN SUITE, "ALA AND LOLLI," *Op.* 20

By SERGE SERGEIVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891

WHEN Prokofieff was in his twenty-third year, not long graduated from the Conservatory at St. Petersburg and looked upon in Russia as a modernist of great promise, Diaghilev approached him for a ballet. Prokofieff planned a musical depiction of "Ala and Lolli," pre-Christian figures of legendary Scythia, a region not far removed from the southern Russia in which he had grown up. The subject did not seem practicable to Diaghilev, and was accordingly written, not as a ballet, but as the "Scythian Suite" for Orchestra. It was completed in 1914, and first performed under the composer's direction at the Maryinski Theatre in Petrograd, January 29, 1916.*

*"When the first performance of the Scythian Suite was announced in Moscow, a not uncommon incident occurred: the orchestral parts were not ready in time, and another piece was substituted at the last moment. This did not prevent the headlong critic, Sabaneiev, from showering on Prokofieff all sorts of invectives for his music. Prokofieff gave out the facts of cancellation in an open letter; the critic was forthwith asked to resign. At that time such dishonesty could not be tolerated. We all know that nowadays critics get away with worse things." — NICOLAS SLONIMSKY, in the *Boston Evening Transcript* (January 30, 1930).

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The Chicago Orchestra introduced it to America, December 6, 1918. There have been performances by this orchestra in Boston under Koussevitzky, October 24, 1924, March 2, 1928, and January 31, 1929.

Intimations of the long vanished gods and demons that people the music, are printed in the score:

I. Invocation to Veles and Ala (*Allegro feroce,* 4-4 time). The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters (*Allegro sostenuto,* 4-4 time). The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night (*Andantino,* 4-4 time). The Evil-God comes to Ala in darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise (*Tempestuoso,* 4-4 time). Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

The remarkable final pages kindled the imagination of Lawrence Gilman: "The finale limns for us a pagan dawn as seen through the savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."

The Suite is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, four trombones, tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two harps, pianoforte, and strings.

The following description of the Scythians by Herodotus was quoted by Philip Hale when this suite was previously performed:

"Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these, Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papæus; the Earth, Apia; Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thamimasadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893, and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: "One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty – almost carelessness – in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik

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entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the spendid composition soon became famed and even modish."



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FOR MARCH AND APRIL

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Thursday	Evening	Mar. 11 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 12 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Mar. 13 at 2.30	Carnegie Hall	New York
Tuesday	Afternoon	Mar. 16 at 3.00	Symphony Hall	Boston
Thursday	Evening	Mar. 18 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 19 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 20 at 8.15	Symphony Hall	Boston
Thursday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
*Friday	Afternoon	Mar. 26 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 27 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 30 at 8.30	The Gymnasium	New Brunswick [N.J.
Wednesday	Evening	Mar. 31 at 8.30	Academy of Music	Philadelphia
Thursday	Evening	Apr. 1 at 8.45	Carnegie Hall	New York
Friday	Evening	Apr. 2 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Apr. 3 at 2.30	Carnegie Hall	New York
Tuesday	Afternoon	Apr. 6 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Apr. 9 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 10 at 8.15	Symphony Hall	Boston
Monday	Evening	Apr. 12 at 8.15	Symphony Hall	Boston
Wednesday	Evening	Apr. 14 at 8.15	Auditorium	Worcester
Friday	Afternoon	Apr. 16 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 17 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Apr. 20 at 8.15	Metropolitan Theatre	Providence
Thursday	Evening	Apr. 22 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Apr. 23 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 24 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Apr. 27 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Apr. 30 at 2.30	Symphony Hall	Boston
Saturday	Evening	May 1 at 8.15	Symphony Hall	Boston

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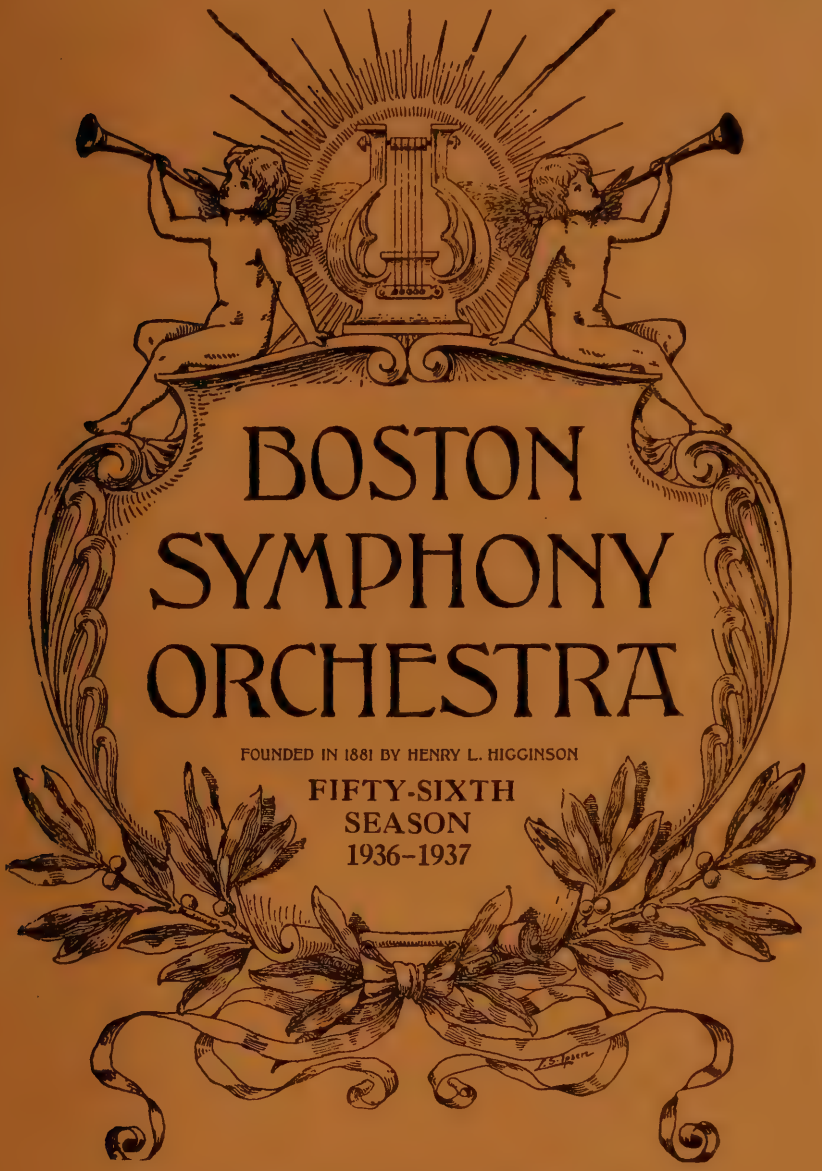
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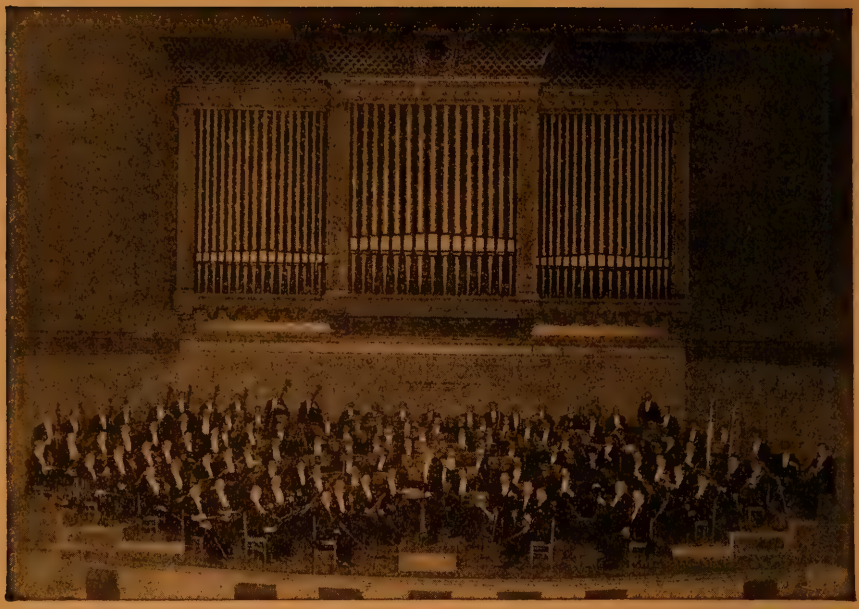


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Daphnis et Chloé — Suite No. 2	Ravel
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Petrouchka Suite	Stravinsky
Pictures at an Exhibition	Moussorgsky-Ravel
Sarabande	Debussy-Ravel
Symphony No. 2 in D major	Sibelius
Symphony No. 4 in A major ("Italian")	Mendelssohn
Symphony No. 4 in F minor	Tchaikovsky
Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
Symphony No. 6 in F major ("Pastoral")	Beethoven
Symphony No. 6 in G major ("Surprise")	Haydn
Symphony No. 8 in B minor ("Unfinished")	Schubert
Rosamunde — Ballet Music	Schubert
La Valse	Ravel
Wiener Blut — Waltzes (Vienna Blood)	Strauss
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FIFTY-SIXTH SEASON, 1936–1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

TUESDAY EVENING, *March 30*

with historical and descriptive notes by

JOHN N. BURK

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[Fifty-sixth Season, 1936–1937]

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Boston Symphony Orchestra

FIFTY-SIXTH SEASON, 1936–1937

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, MARCH 30, *at* 8:30 *o'clock*

Programme

MENDELSSOHN.....Symphony in A major, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

WAGNER......"A Siegfried Idyl"

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

The audience is asked to remain seated for a few moments at the conclusion of the concert until adjourned by President Clothier.

SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

FEW would claim the "Italian" Symphony to be in any way a national document, or a true piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. Certain it is that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his companion, Hildebrandt, took part. During the measures of the saltarello, Mendelssohn called out to his friend: "Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon." And when, afterwards, Mendelssohn played over the symphony to Hildebrandt, he said: "Now listen! that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?" *

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his voluminous letters home and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail, in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round,

* This anecdote, taken from the Reminiscences of Elise Polko, may be accepted as a bit of not unplausible biographical "reconstruction."

his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow or pure ether as you gazed at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in at his window, "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the

Symphony was completed in Berlin, March, 1833, and first performed by the Philharmonic Society in London, May 13, 1833.

As an example of the composer's passion for perfection, it would surely be hard to find a score in which outline and detail are more clearly thought out, where every note, every point of balance and orchestral coloring is more inexorably right. Mendelssohn's scores went through their tortuous working out in his head, before he set a note to paper. When he was ready to write them down, the music was full-shaped and could be recorded in its complete and final form, with scarcely an erasure, with all of the meticulous nicety he would put into the drawings with which he filled his notebooks during his travels through Italy and Switzerland.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death — November 1, 1849, when Julius Rietz conducted it at the Gewandhaus concerts.

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score until after the composer's death.

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A SIEGFRIED IDYL

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

"A SIEGFRIED IDYL" is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, *"Schlaf', mein Kind, schlaf' ein,"* the only theme in the Idyl which does not also occur in the Third Act of "Siegfried," of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their "Fidi" as they fondly called him, was eighteen months old when the Idyl was written. It was no less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic island perfectly insulated by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the artistic opponents and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was the *"Asyl,"* at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A *"Tribschener Idyll"* was Wagner's first title for the work.

But in a deeper sense, Cosima is the true center of the Idyl. It was

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her love which brought his content, and the themes of the Idyl, deriving from the love scene of Siegfried and Brünnhilde, had their inner source in the first union of Richard and Cosima.* When Wagner at Tribschen played her excerpts from the Third Act of "Siegfried," which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, "she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that 'this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: *'Ewig war ich, ewig bin ich.'* And in this is revealed a wondrous mystery of love and creation."

The Idyl was in spirit a true forerunner of the Symphonia Domestica. Liszt, receiving the score from his son-in-law, aptly called it "that wondrous hymn in praise of domestic sentiment." When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. "The Idyl is going off today," she wrote in her diary. "My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making."

The "Siegfried Idyl," a birthday gift to Cosima in the first year of their marriage, was composed in November of 1870, and performed as a surprise to her on Christmas day, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zurich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted from the top of the stairs what turned out to be, in the testimony of Richter, a faultless performance.

The Idyl is scored for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

* Associating each of Wagner's heroines with one of the women who profoundly influenced his emotional development, Paul Bekker identifies Cosima von Bülow with Brunnhilde — not the Valkyrie of the earlier drama, but the very different Brünnhilde whom Siegfried aroused to a great and human passion. "She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man."

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the un-

fortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music – the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadia Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony – "our symphony," he called it – without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first per-

formance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

~

The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneiëv, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

FLORENCE, February 17th (March 1st), 1878.

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that, hearing it, you felt just as I did while writing it, and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression, and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves. and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool headwork and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*. lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is already a great thing if the main ideas and general outline of a work

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

"However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you — and you alone — the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless — a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us. This is, approximately, the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is de-

picted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing — that I shall always keep a happy memory of this place.

"P.S. — Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."

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Friday	Afternoon	Apr. 23 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 24 at 8.15	Symphony Hall	Boston
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Program

Mendelssohn.....Symphony in A major, "Italian", Op. 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

Sibelius.....'Pohjola's Daughter", Symphonic Fantasia, Op. 49

INTERMISSION

Tchaikovsky.....Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

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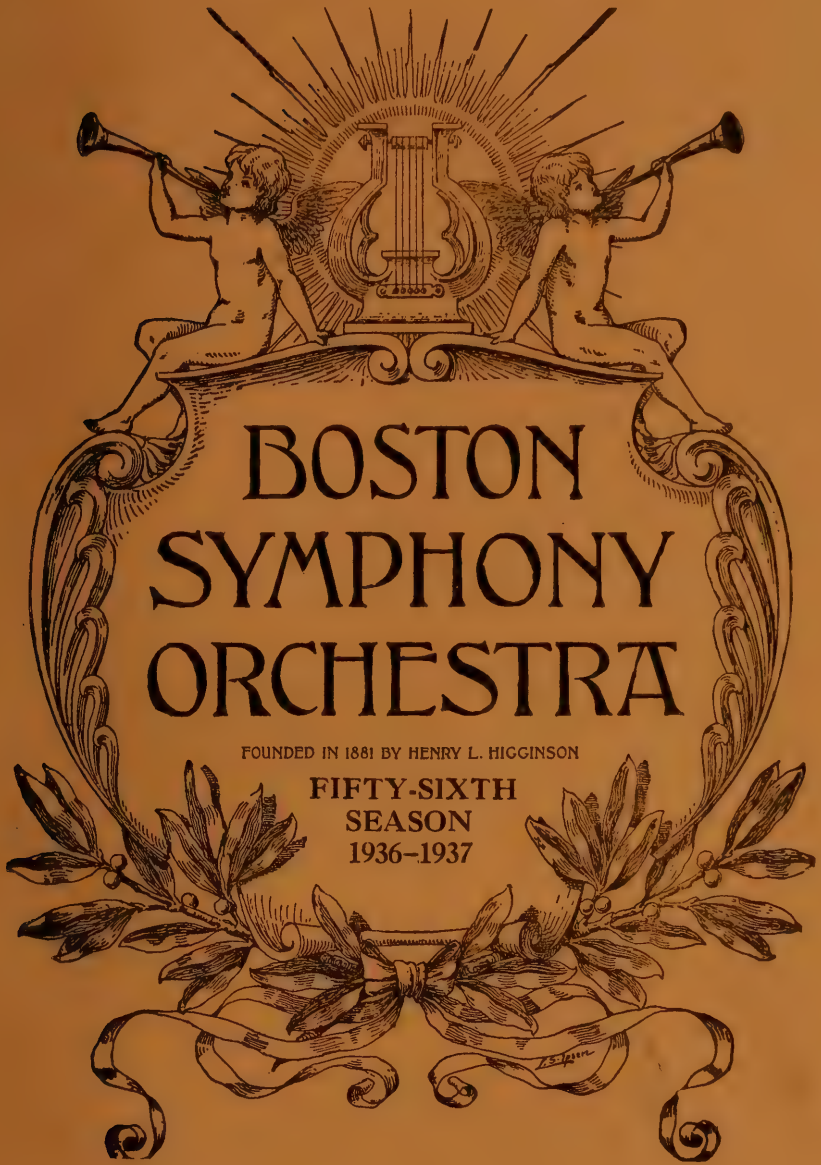
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Concert Bulletin

WEDNESDAY EVENING, *April* 14

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, APRIL 14

Programme

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

INTERMISSION

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion



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SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

"ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the BOSTON SYMPHONY ORCHESTRA — April 15, 1899, Wilhelm Gericke, conductor. The last performances by this orchestra were October 12, 13, 1934.

* D'Indy lists the Symphony as having been begun in 1886.

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It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated

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general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *"La Rédemption"* or *"Les Éolides"*) which time has proved to be of any great importance. *"Les Béatitudes,"* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The master-

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."



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pieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex,

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ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. "What is strong," wrote Schumann, "will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee— what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The

master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with M. Louis Dièmer), and the second part of *"Ruth."* Franck then conducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *'Varia-*

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tions Symphoniques,' which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fash-

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ionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata – "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser – which is radically wrong – his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a

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musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.' "



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"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

The development of Rimsky-Korsakov as an orchestral painter found a summit of displayful brilliance in the years 1887 and 1888. "The 'Capriccio Espagnole,' 'Scheherazade,' and the 'Easter Overture,' " so the composer has written in his autobiography, "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after 'Snyegourochka.' The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

During the winter season, Rimsky-Korsakov worked upon the filling out of the opera, "Prince Igor," from the sketches which his friend Borodin, recently deceased, had left. But he nourished ambitions to compose two orchestral works of his own — an overture on ritual

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melodies from the Russian "Obikhod," and "a composition on the subject of certain episodes from 'Scheherazade.'" When the summer season of 1888 brought him his opportunity, he took refuge on the lakeside estate of a friend, carrying his sketches with him, and completed both scores. He conducted both at the Russian Symphony Concerts in St. Petersburg in the following winter, "with success." "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by this orchestra under the direction of Emil Paur.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade † saved her life by

* "Shahryâr (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.'"—P. H.

† "Shahrâzad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, 'Lion-born.' She was the elder daughter of the Chief Wazir of King Shahryâr and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The scoring is as follows: piccolo, two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp and strings. The dedication is to Vladimir Stassov.

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern

spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. — 'Prelude'; No. II. — 'Ballade'; No. III. — 'Adagio'; * No. IV. — 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had

* This movement is marked *Andantino quasi allegretto* in the score.

CONCERT SCHEDULE

FOR APRIL AND MAY

FIFTY-SIXTH SEASON, 1936-1937

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Friday	Afternoon	Apr. 16 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 17 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Apr. 20 at 8.15	Metropolitan Theatre	Providence
Thursday	Evening	Apr. 22 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Apr. 23 at 2.30	Symphony Hall	Boston
Saturday	Evening	Apr. 24 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Apr. 27 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Apr. 30 at 2.30	Symphony Hall	Boston
Saturday	Evening	May 1 at 8.15	Symphony Hall	Boston

traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

Philip Hale, to whom such tales as these were a constant delight, has discussed Rimsky-Korsakov's provocative hints from a full knowledge of their sources:

"The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar – for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? 'The young Prince and the young

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Princess,' – but there are so many in the 'Thousand Nights and a Night.' 'The ship goes to pieces on a rock surmounted by a brass warrior.' Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by 'a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans.' The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface: –

" 'They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars

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with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; on or to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring.' "

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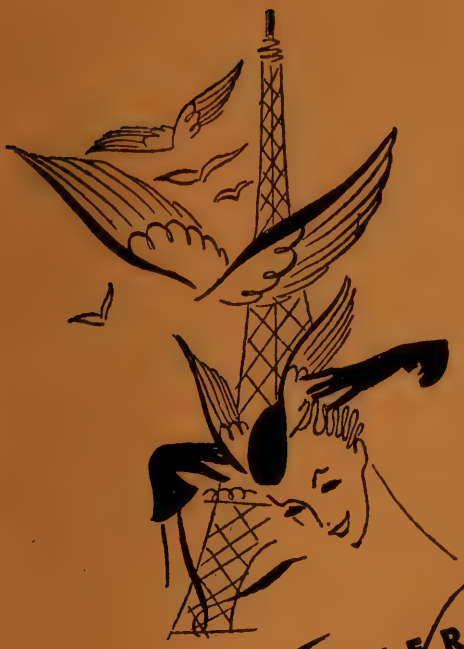
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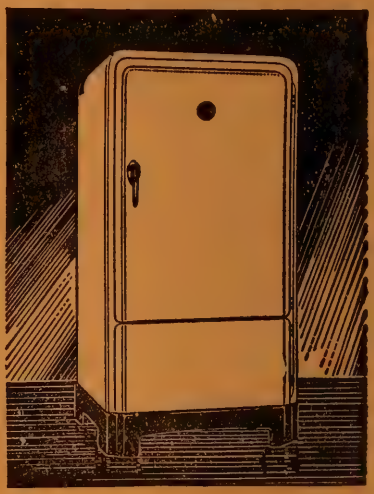
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